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ABSTRACT

Designed to help Minnesota teachers implement five-year plans developed by the district Comprehensive Arts Program Planning (CAPP) committees to strengthen and advance arts programs for students, guidelines and worksheets are provided in this nine chapter manual. Chapter 1 provides an overview and outlines methods for using the manual. Chapter 3, "Working with People," provides methods of organizing committees for keeping the development of goals, and objectives on task. Chapter 4, "Curriculum Building" contains a model on writing curriculum for the arts. Chapter 5, "Integrating the Arts into the General Curriculum," identifies ways to integrate the arts into other curriculum areas. Chapter 6, "Staff Development," contains a framework for staff development programs. Chapter 7, "Resources," identifies the various human and material resources to support teaching. Chapter 8, "Public Awareness," contains suggestions for increasing public support for the arts in education. Chapter 9, "Funding," identifies possible funding sources and how to approach them. A resource list is appended. (KWL)

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Comprehensive Arts Planning Program

IMPLEMENTATION MANUAL

1985-87

A program of the
MINNESOTA
DEPARTMENT of
EDUCATION.
in conjunction
with the
MINNESOTA
ALLIANCE for
ARTS in
EDUCATION.
and the
MINNESOTA
STATE ARTS
BOARD

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IMPLEMENTATION MANUAL

MINNESOTA COMPREHENSIVE ARTS PLANNING PROGRAM

MINNESOTA DEPARTMENT OF EDUCATION

in cooperation with the

MINNESOTA ALLIANCE FOR ARTS IN EDUCATION

MINNESOTA STATE ARTS BOARD

Edited by: Brooke Portmann
ABONDIA
Minneapolis, MN

September 1985
St. Paul, Minnesota

Curriculum Document

Amended September 1986

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The following 10 Minnesota legislators authorized the 1983 Minnesota Comprehensive Arts in Education Planning Act:

Senator Gene Merriam
Senator Jerome Hughes
Senator Darrel Peterson
Senator Tom Nelson
Senator Jim Pehler

Representative Ken Nelson
Representative Gloria Segal
Representative Dwaine Hoberg
Representative David Gruenes
Representative John Brandl

This manual was prepared primarily for the 30 districts selected to participate in the CAPP program. Other individuals interested in obtaining a manual may write for information to:

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**Additional Note: This edition of the CAPP Implementation Manual is an amended version of the edition prepared for CAPP I, 1983-85. Some portions of the earlier manual which were outdated have been removed, and for that reason the page sequence has occasional gaps.

Each generation, it is found, must
write its own books.

Emerson

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CHAPTER I

INTRODUCTION TO THE IMPLEMENTATION MANUAL

During the first year of CAPP, you, as a member of CAPP committees in your districts, developed five-year plans to strengthen and advance your arts programs for all students. This manual is designed to help you turn those plans into realities.

It will:

- Give you ideas on how to organize yourselves into committees to keep on top of goals, objectives and timelines (Chapter III)
- Provide a model on how to write curriculum for the arts (Chapter IV)
- Help you to identify a process for staff development (Chapter V)
- Identify ways to integrate the arts in other curriculum areas (Chapter VI)
- Identify the variety of human and material resources available to you to support what you teach in the classroom (Chapter VII)
- Give you pointers on how to increase public awareness and support for the arts in education (Chapter VIII)
- Identify possible funding sources and how to approach them (Chapter IX)
- Provide you with lists of resources -- books, manuals, media presentations and more -- that will help you in all phases of your work in providing all the arts for all the kids (Appendix)

This manual has been designed with lots of worksheets that you can use. The manual is a place to begin from. It contains much of the information you will need to get started. But, just as a teacher's most important goal is not to teach students what to think but how to learn, our most important task was not to provide you with all the information you needed to know (which we couldn't), but to provide you with basic information and a structure that will send you in the right direction to find the additional information you need as your individual arts programs continue to grow and strengthen.

The CAPP steering committee is available to help you throughout the year. We have a staff person, Mary Sundet, who brings a strong background of working with schools at the Guthrie Theater Education Department and excellent administrative skills. We're excited and ready to go for this second year! We are glad you are part of the team, and we wish you well. Call on us whenever you need assistance, support or to share a chuckle.

We're looking forward to working with you.

> Everyone has a wanting for a whole life. Because art constantly shows child and adult what the heart's direction is we need to teach art in every school to every young person. Art is a way to remove the worst evil we've got in our schools, the evil of the two-class system--one class encouraged to be expressive, and the other class scared to try.
>
> Carol Bly, author

THE FUTURE OF CAPP

This is the second and final year for the formal program -- but it is by no means the end of CAPP. The goal from the on-set has been to develop a program where comprehensive arts become institutionalized in each school throughout the state. Thus, our first year focused on developing five-year plans with 30 districts. The second year, as has been stated, will focus on beginning to make those plans realities in the initial 30 districts. What is it that we hope to see five or ten years down the road?

Here are some of our goals, with space for you to add yours to the list:

1. Five-year plans are updated each year at each school.
2. By 1990, all participating schools will have written arts curriculum, K-12, in each of the five arts areas.
3. CAPP committees, or similar groups, continue in each of the districts, insuring the continued implementation of the plans. While maintaining continuity, new people with new ideas and interests in the arts in education join CAPP every year.
4. Arts in education updates and promotional pieces circulate regularly within the arts in education community.
5. CAPP committees place arts advocates on P.E.R. committees in each CAPP district.
6. The Minnesota State Legislature continues funding so that 30 new schools can be added every two years until all districts that want to participate are able to do so.
7. A person is hired full-time in 1985 to direct the program supported by the necessary secretarial assistance.
8. Support is continued to CAPP alumni in some way.
9. The initial 30 CAPP sites become leaders in arts in education curriculum innovations and in advising others how to secure school-community support.
10. At least annual reports are made to the school boards in each CAPP site and to the State School Board of Education.
11. All students have access to all arts programs each year they are in school.
12. A fine arts graduation requirement is instituted at the high school level.
13.
14.
15.

CHAPTER III

WORKING WITH PEOPLE

As you gear up for the second year, there are five areas of importance to help you accomplish your task more effectively and more enjoyably. This section will examine:

STRUCTURE

- How can you organize to expand to meet the new tasks for Year Two, while building a cohesive unit so that people feel they are part of a whole with a focus?
- Are responsibilities clear?
- Is it known when tasks need to be accomplished, including check points along the way?
- What strokes are you giving people as you go along?

GOAL

- Is the goal achievable?
- Is it always in front of the whole group?
- Do you as a group note benchmarks along the way?

MEETINGS

- Do they have a clear purpose?
- Do you keep them as short as possible, yet still get the job done with sufficient time to discuss issues?

TIME TO SOCIALIZE

- Have you allowed time to get to know one another without the pressure of completing tasks?

ENJOY YOURSELVES

- Do you make a point to have fun while you're working?

ORGANIZING FOR CHANGE

A. Possible Structures

1. Committees

During the first year, there was only a single CAPP committee in each school. As you move into Year Two and have more and more diverse tasks to achieve, most groups will need to break out into multiple committees. The committees should separate by function and, so far as possible, not duplicate each other's tasks. Committees you might form include: Curriculum Development, Advocacy, Funding, Facilities and Equipment, and Long-Term Planning.

1. Some schools may have three committees while others may have as many as six. There is no rule. Develop as many and as few as you need to accomplish the tasks.

   Identify the committees you think would be useful to have for your school:

   ____________________ ____________________

   ____________________ ____________________

   ____________________ ____________________

2. Committee and Board Membership

   You will also need to decide whether the main CAPP Committee consists of all the members of the committees or only some. There are healthy organizations that work in both styles. For example, people who are not members of the Board of Directors of the Minnesota Alliance for the Arts in Education are able to join its committees. Some people like to join a committee but not the board because their time is limited, because they want to get to know more about the organization before they apply for membership on the board, or because they are interested only in a particular activity, among other reasons. In this kind of model, the chair of each of the committees is a member of the board. The advantages to an organization to establish this kind of model are similar to those of the individual person serving only on a committee and not on the board: the organization is able to take advantage of people whose time is limited yet who have significant expertise in a field, an organization can train in people before bringing them on to the board, and it enables the size of the actual board to remain small (if desired).

   The model where all committee members are members of the board is more common. Here an organization must be careful not to schedule too many meetings or suffer severe burnout of volunteers.

3. Terms

   It is strongly recommended that you set a limit to the length of time a person may serve as a member of the board or main CAPP committee. Most organizations establish terms of two or three years, with a member able to serve two consecutive terms. It is also recommended that members' terms rotate so that no more than one-half the board is new at any one time. (To begin the rotation, draw current members' names out of a hat for one-year and two-year terms.) Some organizations make the mistake of not limiting the length of time a member may serve, believing that there aren't enough people to serve. It is odd how it works out, but this becomes a wish fulfillment. Where organizations limit terms, in fact, new people show up or are sought out by the organization -- an equally important and valuable activity. It is very important to keep new blood coming in.

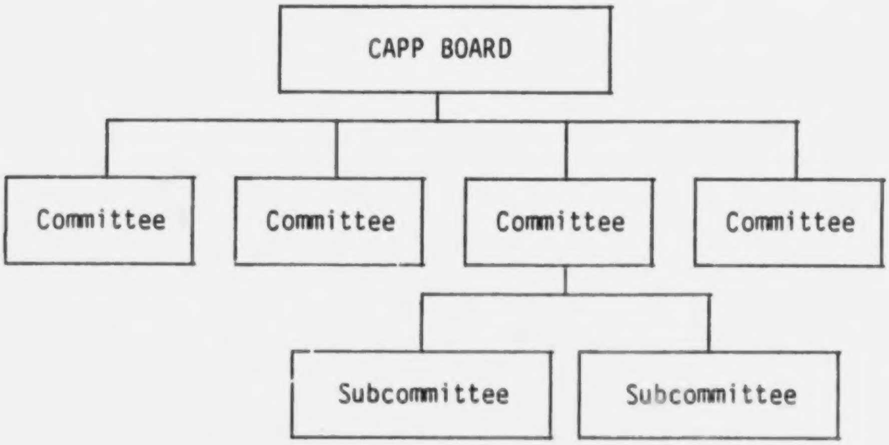
4. Relationship between the CAPP Board and Committees

Another important structural decision is how the committees relate to the whole. Some prefer a hierarchical framework where all major activities are approved by the full committee (hereafter called board in this section). Others prefer a less structured framework where many responsibilities and authority lie with the committees. The committees do not see the board as the "boss" but, rather, as the entity that keeps them informed about the organization as a whole and that serves as an important reality check on ideas. In actual practice, most groups function between the two styles.

Your group needs to discuss how your committees will function and what responsibilities and authorities they have at the outset. You can change this as you go along, but the changes should be clear to everyone.

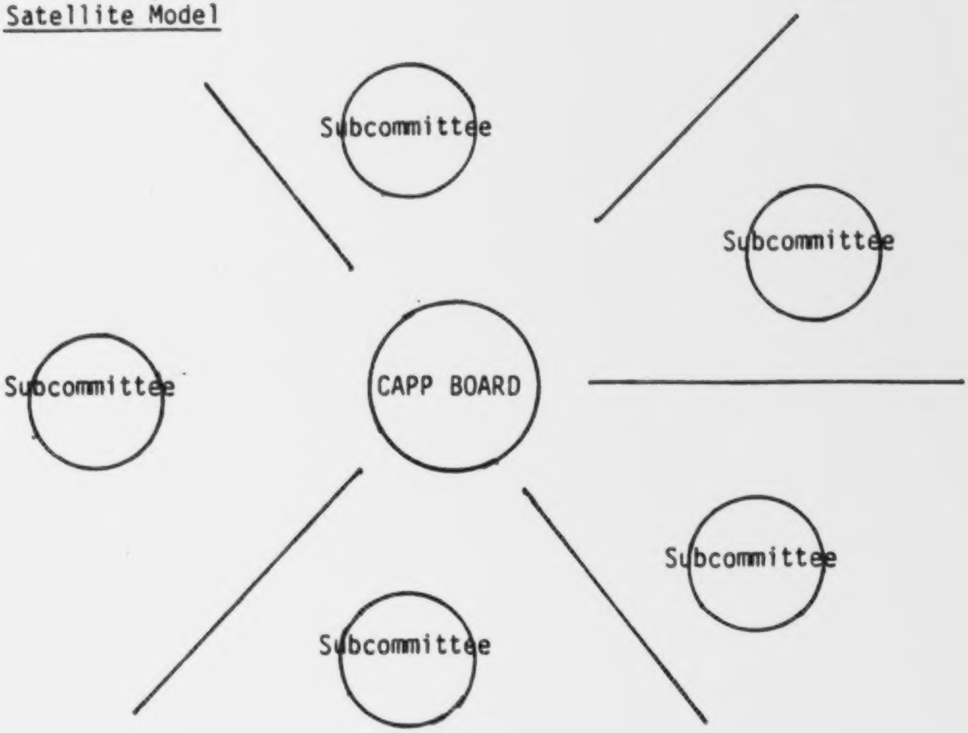
Here is a visual representation of the two extreme styles:

Hierarchical Model



In this model, all committees report to the CAPP Board and do not act without their approval.

Satellite Model



In this model, the CAPP Board is like the central core on a wheel. It organizes the others, and through it, information passes. The committees are like satellites with their own responsibilities and ability to make decisions about their work. The committees also join and work with each other as needed.

5. Incorporating New People Into CAPP

When you ask new people to join your group, identify what strengths they have that you're hoping they'll bring to CAPP. Let them know how valuable they are to you! People also want to know what you want them to do. Be as specific as possible (tnis should have been part of your brainstorming process anyway), such as to chair the funding committee or to join the public awareness committee to help establish and maintain ties with the newspaper and radio stations.

You will also need to hold an orientation meeting for the new people so that they understand the overall goals of CAPP, and so they have an opportunity to meet other people involved. It's a good idea to send them some written materials ahead of time, for example, the five-year plan, and then discuss this at the meeting. Remember to provide time to socialize as well.

You can use the worksheet on personal involvement that should be familiar to you as you bring more people into the project. Now that you're expanding to include more people, keeping the connections between people and keeping communication clear is all the more important. The worksheet should help you do this at this early stage.

WORKSHEET ON PERSONAL INVOLVEMENT

You might copy this worksheet for each new member, asking them to summarize the first meeting.

Date:____________________ Name:__________________________________
[optional]

1. Why do you feel you were asked to serve on this committee? __________

2. Why do you believe this committee's objectives are important to your committee and/or school district?

3. What responsibilities for the development of an arts in education program are you willing to take?

4. What information do you need to know about your school district to help you make decisions in this committee?

5. Summarize your reaction to the first meeting (such things as organization, presentation, length, membership, articulation of objectives, plausibility of approach, etc.)

6. What further suggestions can you make that wuld help CAPP function more effectively?

7. Who would you suggest be contacted as a resource person in the community? What is her/his area of expertise and influence? What is his/her attitude toward the arts? Toward education? The arts in education?

These worksheets were taken from All the Arts for All the Kids planning manual of MAAE.

B. Goal Setting and Work Plans

You will have large, overarching goals and smaller goals. Both are important, and you need to set timelines and measures of conditions by which to recognize that you've achieved your goal.

The entire group should know what CAPP wants to achieve this second year and what activities will help to achieve that goal. You will also need to keep an eye out for what you want to happen five years from now and be laying some of the groundwork for that. Setting goals and working toward them is like being able to see both the trees and the forest at the same time. It takes some practice and effort, but the end result is extremely gratifying.

The plans you developed in Year One should indicate your long-term goals and specific goals for this second year. If they do not, or if they are vague, sit down now and set specific goals. The clearer you are about what you want, the better chance you have of getting it.

Goals need tasks and timelines, and they need names of people responsible for achieving them. The timeline charts in this section (pp. 33-37) will help you be specific about when each committee is responsible for what activities.

Remember to mark small goals as you achieve them. When obstacles thwart you from reaching a certain goal, such as a member of the school board who has been very supportive of the arts moves out of town, get together and discuss how you will regroup. How will you reorganize time/people so that you can still achieve the goal, or what changes in the goal or the timeline need to be made? Because you have goals, you will be able to deal with problems more easily.

Each member of all the committees should read the entire five-year plan. It is strongly recommended that you bring everyone together at an orientation meeting to discuss the goals of each committee. We suggest that they are written down and distributed and that you use the timeline sheets to list all the goals of each of the activities. Committees are able to not only keep up with what others are doing but they can work with them to help them achieve their goals.

C. Meetings

It is extremely important that you use people's time well. There's nothing more frustrating than to attend a meeting that has no point or one where a single individual dominates. Here are pointers developed by The Loft, an organization serving literature and the arts, and the MAAE Board regarding how to have effective, productive meetings.

1. How to Run an Effective Meeting

(Adapted from The Loft's list and comments from MAAE past committee chairs)

a. Send out an agenda prior to the meeting at a time agreed upon by staff and chair.

The agenda should be clear, focused and reasonable. Set priorities on agenda items based upon importance of the items and decisions to be discussed. Label items "preparation requested," "discussion item," "action item," or "informational item" as appropriate. Set time limits and indicate person responsible for each agenda item.

b. The chair should make it clear to staff in advance of meeting what written materials for each agenda item must be prepared by the office and made available for the group.

A decision should be made about which materials are essential for premailing, so that committee members may read and digest the information, and what may be brought to the meeting for a quick study. Calls should be made by staff or chair to people assigned agenda items to let them know whether they are to bring written material. Number materials to coincide with agenda item numbers and label "please bring to meeting."

c. The chair should facilitate discussion, sticking to the agenda and the tasks.

Introductions are important. Set time for brainstorming. Keep the meeting cohesive and on track. The chair should be aware that everyone comes to participate in a meeting. It is the chair's responsibility to make sure that everyone participates. Sometimes the chair must solicit an opinion. Consider selecting a vice-chair.

d. Make assignments before leaving the meeting.

After consensus is reached about what is needed to be done, make assignments to appropriate people. Evaluate whether the job to be done may be done effectively by a committee member volunteer rather than staff. Clarify the assignments and when they are to be completed. Make sure assignments are accomplishable and specific.

e. Minutes need to be written and distributed.

A secretary should be designated in advance to take minutes; perhaps each committee should have a secretary who will serve in that capacity for the entire year. Minutes should be written and distributed within a week to ten days after the meeting. Assignments should again be noted. How distribution will occur should be decided in advance as well.

f. Schedule meetings as far in advance as possible.

Committee members can then clear their calendars well in advance of upcoming meetings. Procedures should be established for notifying committee members in advance whether they will be reminded of meetings by phone or mail or whether they must take the responsibility to remember. Guidelines should also be established for cancelling or changing meeting dates.

g. End meetings on time or early.

Start meetings on time. Note times allotted for each agenda item. Take breaks.

h. Build rapport among committee members.

Let volunteers know that they are valued and that their efforts are appreciated. Thank people for their work. Invite volunteers to events that the organizations might sponsor.

i. Other ways to have more effective meetings:

1). Use visuals in presentations; write on blackboard/flipchart.

2). Take five minutes at end of meetings to critique the work accomplished and group process.

3). Do a mid-year summary. This is what we've done thus far.

4). Make thank you calls or write notes to volunteers and to their bosses.

5). Perhaps plan a social time for the group to meet.

2. Main Meetings vs. Subcommittee Meetings: Meetings with Different Purposes

When projects expand from being the brainchild of a small group of people to including more people and subcommitees, they often make the mistake of trying to work through issues in the same manner as they did before they designated committees to do most of the work. When this happens, people often become bored or angry at the board meetings.

When you've formed committees, your board meetings should be to determine policy, set the overall vision and keep tabs on overall timelines, and accept committee reports. Occasionally a subcommittee may present an issue for discussion, but the board meeting should not be the place where an idea gets a first hearing or -- worse -- where a committee's work is undone or redone. If a member of the board is interested in an issue a committee is exploring, the person should attend the meeting -- not wait until it comes before the board.

NOTE: This does not mean the board cannot request that a committee rework an issue. This means that the work of the committee is respected and that the actual work of the committee happens at the committee meetings. There's nothing more enervating than for a committee to hear the full board rehash all the arguments that were voiced at the committee meetings.

A wise way to handle committee action, especially about large projects or controversial issues, is for the report to be in writing. (This written report need not be a special report but could be the minutes of the committee meeting.) The main arguments and objections should be stated as well as why the committee made the decision it did or is making the particular recommendation it is making. It is very helpful if such reports are mailed with the agenda, but at a minimum, the written report should be passed out at the meeting.

3. Roles People Play at Meetings

Observe any meeting and you will watch people playing various roles. Some play several roles during the same meeting. We are most aware of the roles of the chair who plays the facilitator and "gate keeper," checking that people participate and that the time-boundaries are kept so that all the items on the agenda are covered. But all others play roles too. Some behaviors are generally categorized as constructive behaviors, such as "the encourager," "the harmonizer," "the task-director," and the "recorder;" while others are generally categorized as destructive behaviors, such as "the blocker," "the self-confessor," "the recognition-seeker," and "the dominator." However, any behavior at an inappropriate time obstructs the meeting.

We each have our particular styles, so we each can be effective or ineffective at meetings. The most common roles people play at meetings are described on the next page. Review them to find yours - and keep them in mind as you participate in meetings. By being aware of them, you can better identify a problem when it comes up at a meeting and can take on a role that will help solve it. It is the responsibility of each person at a meeting, not only the chair, to see that the meeting runs smoothly and that business is attended to.

GROUP MEMBER ROLES

I. Group Task Roles

These roles are related to the task which the group is deciding to undertake or has undertaken. They are directly concerned with the group effort in the selection and definition of a common problem and in the solution of that problem.

II. Group Building and Maintenance Roles

These roles concern the functioning of the group as a group. They deal with the group's efforts to strengthen, regulate and perpetuate the group as a group.

III. Anti-Group Roles

These roles detract from the group's work.

GROUP TASK ROLES

1. **Initiator Contributor**: Suggests or proposes to the group new ideas of a changed way of regarding the group problem or goal. It may take the form of a suggested solution or some way of handling a difficulty that the group has encountered. Or it may take the form of a proposed new procedure for the group, a new way of organizing the group for the task ahead.

2. **Information Seeker**: Asks for clarification of suggestions made in terms of their factual adequacy, for authoritative information and facts pertinent to the problems being discussed.

3. **Information Giver**: Offers facts or generalizations which are 'authoritative' or involve presenting an experience pertinent to the group problem.

4. **Coordinator**: Shows or clarifies the relationships among various ideas and suggestions, trying to pull together ideas, suggestions or activities of various members.

5. **Orienter**: Defines the position of the group with respect to its goals by summarizing what has occurred, departures from agreed upon directions, points to goals or raises questions about the direction the group discussion is taking.

6. **Evaluator**: Subjects the accomplishment of the group to some standard or set of standards of group functioning in the context of the group task. Thus, it may involve evaluation or questioning the 'practicality,' the 'logic' or the 'procedure' of a suggestion or of some unit of group discussion.

GROUP MAINTENANCE ROLES

7. Encourager: Shows interest in, supports, and accepts the contributions of the others; listens attentively and seriously to the contributions of group members; gives these contributions full and adequate consideration, even though one may not fully agree with them; conveys to the others a feeling that what they say is of importance.

8. Harmonizer: Mediates the differences between other members, attempts to reconcile disagreements, relieves tension in conflict situations.

9. Gatekeeper and expeditor: Attempts to keep communication channels open by encouraging or facilitating the participation of others or by proposing regulation of the flow of communication.

SELF-ORIENTED ROLES

10. Blocker: One who prevents forward movement; prevents the group from accomplishing its goals, often by rejecting ideas without contributing alternatives.

11. Recognition Seeker: One who constantly calls attention to him/herself; one to whom it is overly important to be seen and heard.

12. Dominator: One who takes over the group, pushing own ideas or talking a lot.

13. Avoider: One who doesn't participate; one who will not commit herself/himself to the group or any idea presented.

This was developed by Margot Willett-Getsinger, Center for Local Arts Development, 320 Wesbrook Hall, University of Minnesota, Minneapolis, MN.

D. Take time to socialize

Set aside time to just talk with each other. This helps build group spirit, and it will also help you run more efficient meetings. People need to socialize with each other, and if there aren't specific times to do that, we will make time -- even if it's during a meeting.

E. Enjoy Yourselves

You're working on CAPP because you and others believe strongly in the goal you are trying to achieve. Take time to have fun as you go about your work.

PLANNING FOR THE FUTURE

As each local CAPP committee works over the second year on implementing aspects of its long-range plan, it must begin to consider who will continue the work of programming and advocating the arts in education. It must deal with whether the CAPP committee will continue on as an organized body or whether some other group--formal or informal--will carry on.

We recommend that you dedicate a portion of several meetings to discussing the future of your CAPP committee. Here are some suggestions of ways to assure that the forward movement caused by your CAPP committee will continue:

1. Formalizing Your CAPP Committee as a Viable Organization

Your CAPP committee could establish itself as an organization that has a future. This could be in the form of a non-profit organization, a chapter affiliate of the Minnesota Alliance for Arts in Education, or a group in existence to advise another body that would actually carry out the arts in education programs. In this third instance, the CAPP could become an on-going advisory committee to the local school board on its arts education policies and programs.

2. Incorporating Your CAPP Into Another Structure

In this instance, your CAPP might find another body with somewhat similar purposes that is willing to incorporate the work of CAPP into its own organization. Instances of this might be asking for a local arts council to become an arts and an arts education council, expanding its board or membership to include some of the members of the CAPP and expanding its mission and programs; or working hard on the PER system to assure that the arts are reviewed and attended to through the periodical curriculum review.

3. Disbanding CAPP

Occasionally a group comes into being for a particular purpose and then disbands, often because it has accomplished some of its main purposes. Sometimes a group disbands because the erergy of the gorup came from a few leaders or from outside monies and the group wasn't able to develop mechanisms to involve new people and keep the organizational work fresh.

A viable option is to congratulate yourselves on jobs well done, count your successes--large or small though they be--and fold your CAPP tent. Obviously, this doesn't mean that as individual advocates you will not continue your work. If you have learned more about available resources, people and programs, perhaps the education for you yourself was a worthwhile result. And, if you are educators and feel more comfortable asking for curriculum improvements and programs for your students, the benefits of these two years will continue.

We admit, however, that we believe that for the arts to strengthen, they will continue to need the energy and work of people committed to the arts. For this reason, we hope you all continue the work of CAPP in a formal committee or organization.

STAYING ON TRACK

On the following pagaes are calendars to help you stay on track. You will find a 12-month master calendar to keep track of the major work of all CAPP committee work and your own CAPP work, and a monthly calendar to trace the details.

CAPP **MASTER CALENDAR** **Year II - 1984-85** **school year**	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE

COMMITTEE: Funding

MONTH OF OCTOBER

Sample

	Week 1 Sun - Sat	Week 2 Sun - Sat	Week 3 Sun - Sat	Week 4 Sun - Sat	Week 5 Sun - Sat
	1 2 3 4 5 6	7 8 9 ⑩ 11 ⑫ 13	14 15 ⑯ 17 18 19 20	21 22 23 24 25 ㉖ 27	28 29 30 ㉛
District					
Government + Foundations		Purchase Guide by Oct ⑫		Review Guide by Oct ㉖ for possible sources	
Area Businesses			Start by Oct ⑯ to make a list of area businesses + estimate who are likely contributors		Complete by ㉛
Grassroots		Check out Grassroots Funding from Library ⑩			

COMMITTEE: ______________________

MONTH OF ____________

	Week 1	Week 2	Week 3	Week 4	Week 5
	Sun - Sat	Sun - Sat	Sun - Sat	Sun - Sat	Sun - Sat

SUPPLEMENT: CHAPTER III

Working With People

BOOKS AND MATERIALS: WORKING WITH PEOPLE

Groups: Theory and Experience

Rodney W. Napier & Matti K. Gershenfeld
Houghton Mifflin Company

An excellent tool for those interested in learning how groups operate and how to make groups and individuals in them more effective and satisfying.

Making Change

Ellen Guthrie and Warren Sam Miller
Interperson Communication Programs, Inc.
[300 Clifton Avenue, Minneapolis, MN 55403]

This book was written primarily for community organizations interested in social change. It is easy to read and has good advice for anyone interested in group process.

The Change Masters

Rosabeth Moss Kanter
Simon and Schuster

Another excellent tool that examines the kinds of conditions necessary in corporations to produce change. The conditions, as the manual discusses, are probably the same for any system. Very sound research and lively, interesting writing. It's well worth your perusal.

Styles Of Thinking

Allen F. Harrison and Robert M. Bramsom, Ph.D.
Anchor Press/Doubleday

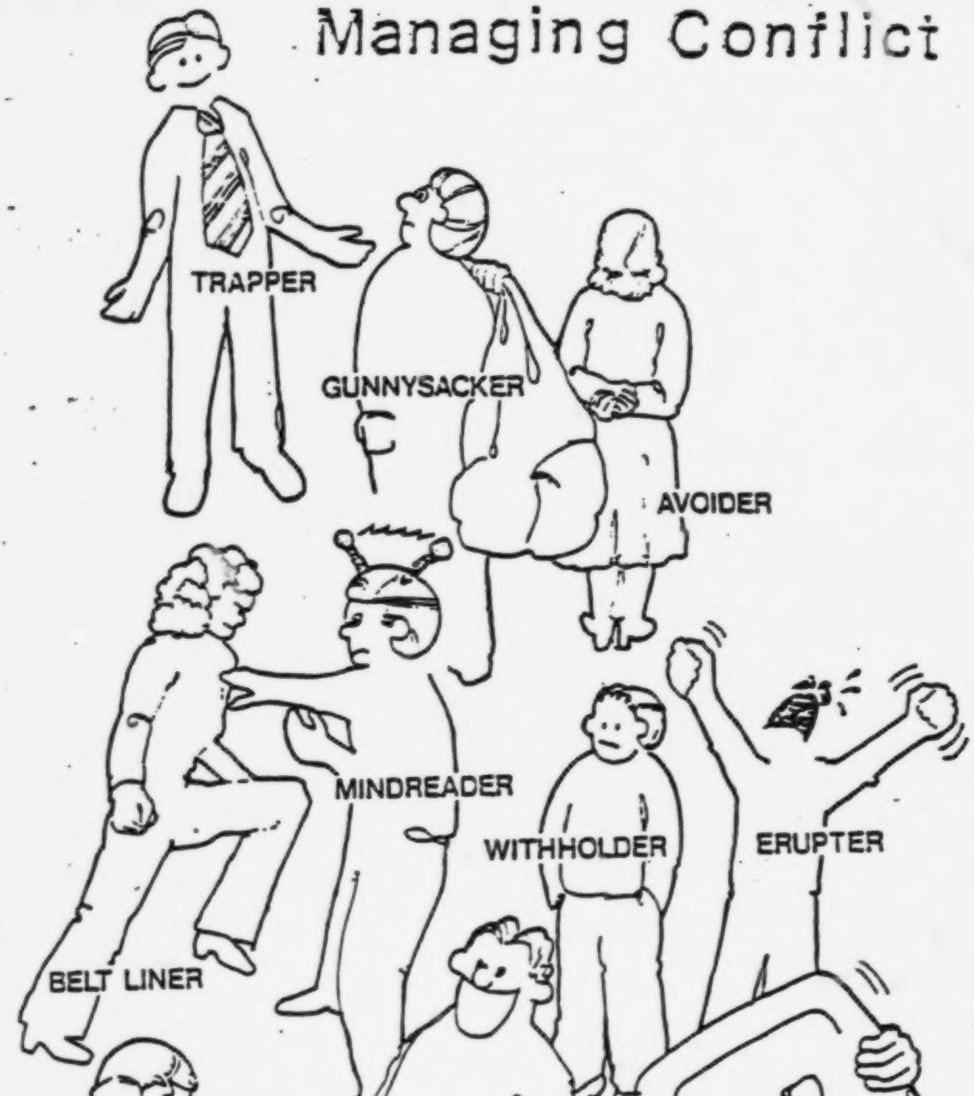
This book will help you take the blinders off your thinking. It identifies six categories of thinking: synthesis, idealism, pragmatism realism and analysis. It helps you to identify the style you prefer and to develop an appreciation of the other styles. It also helps you to develop your thinking powers in the other categories. It's exciting, provocative and fun.

Getting To Yes

Roger Fisher

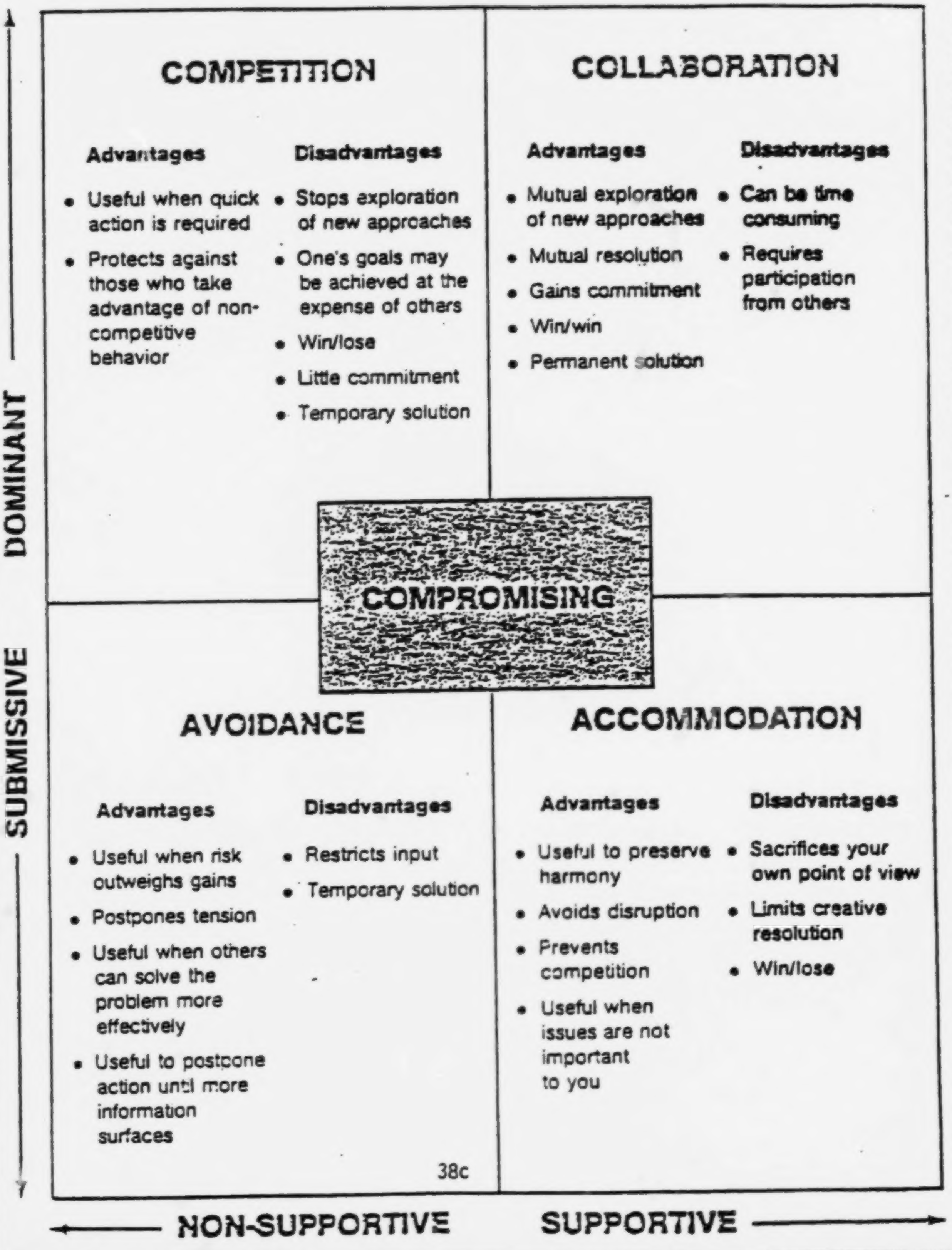
A basic tool on creating win-win situations - a valuable talent for all of us involved in change.

Managing Conflict


TRAPPER
GUNNYSACKER
AVOIDER
MINDREADER
WITHHOLDER
ERUPTER
BELT LINER
BLAMER
JOKER
KITCHEN SINK FIGHTER

NCR Comten, Inc.

Managing Conflict Model



COMPETITION

Advantages

- Useful when quick action is required
- Protects against those who take advantage of non-competitive behavior

Disadvantages

- Stops exploration of new approaches
- One's goals may be achieved at the expense of others
- Win/lose
- Little commitment
- Temporary solution

COLLABORATION

Advantages

- Mutual exploration of new approaches
- Mutual resolution
- Gains commitment
- Win/win
- Permanent solution

Disadvantages

- Can be time consuming
- Requires participation from others

AVOIDANCE

Advantages

- Useful when risk outweighs gains
- Postpones tension
- Useful when others can solve the problem more effectively
- Useful to postpone action until more information surfaces

Disadvantages

- Restricts input
- Temporary solution

ACCOMMODATION

Advantages

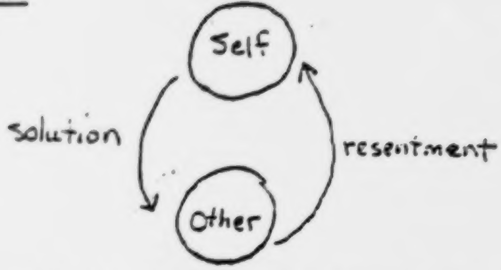
- Useful to preserve harmony
- Avoids disruption
- Prevents competition
- Useful when issues are not important to you

Disadvantages

- Sacrifices your own point of view
- Limits creative resolution
- Win/lose

38c

Three Methods of Solving Conflicts

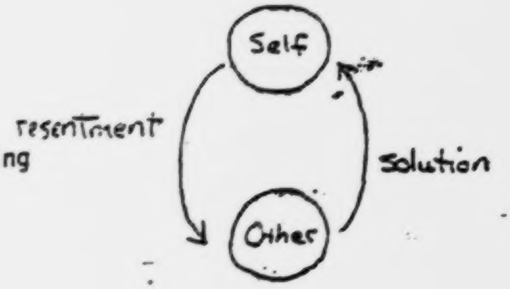


METHOD I: I win, you lose.

Other names:
- Unilateral decision-making
- Authoritarian decision-making
- Leader-centered decision-making
- Domination

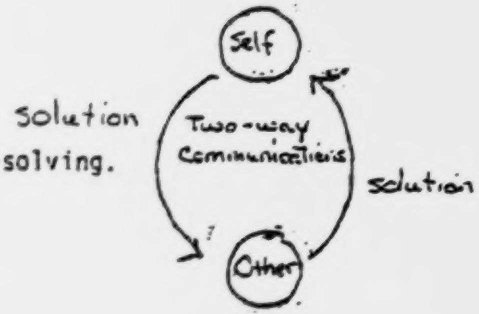
How people react of Power:

Reduction in upward communication, Apple-polishing and Other ingratiatin reactions, Destructive competitiveness and rivalry, Submission and conformity, Rebellion and defiance,Forming alliances and coalitions, and Withdrawing and escaping.



METHOD II: You win, I lose.

Other names:
- Permissiveness
- Soft management
- Employee-centered decision-making
- Subordination
- Laissez-faire leadership



METHOD III: I win, you win.

Other names:
- Cooperation
- Collaboration

Process uses the six steps used in problem-solving.

Tools needed:
- Active listening
- Clear and honest sending
- Respect for the needs of the other
- Trust
- Being open to new data
- Persistence
- Firmness in your unwillingness to have it fail
- Refusal to revert to Method I or Method II

Benefits of the win-win method :
- Increased commitment to carry out the decision.
- High-quality decisions
- Warmer relationships
- Quicker decisions
- No "selling" is required

CHAPTER IV

CURRICULUM BUILDING

INTRODUCTION

The purpose of the CAPP program is to strengthen arts curriculum in the schools in Minnesota. All 30 CAPP committees plan to develop written K-12 curriculum in the five arts areas as part of their plans for the arts. In this chapter, you will find practical information and worksheets to begin the process of developing a written curriculum.

As important as a written curriculum document is, however, it is not the only vital tool for a sound curriculum program. In this manual we will refer to the term curriculum with a capital "C" and a lower case "c". When we use a capital "C," we mean all that goes on in a school building to build a strong arts program. A small "c" for curriculum will mean the written document, sequenced K-12.

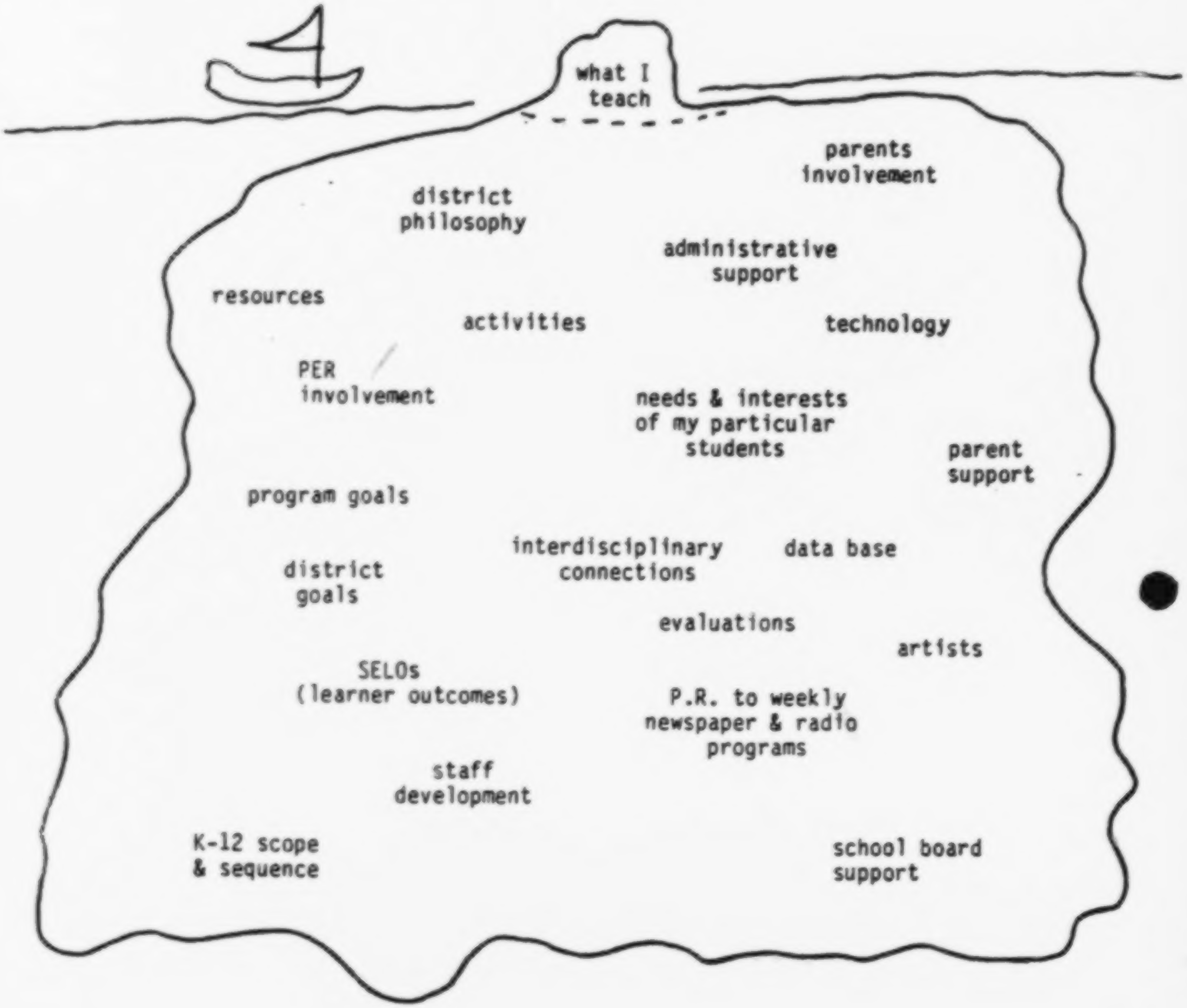
A few drawings will help to make this difference -- and its significance -- clear.

For many teachers, they feel like a piece of floating ice -- alone in a deep blue sea.

what I
teach

For a quality educational program, what teachers do in the individual classroom must be just the tip of the iceberg -- they must be supported by philosophy, district goals, staff development, resources . . . and more.

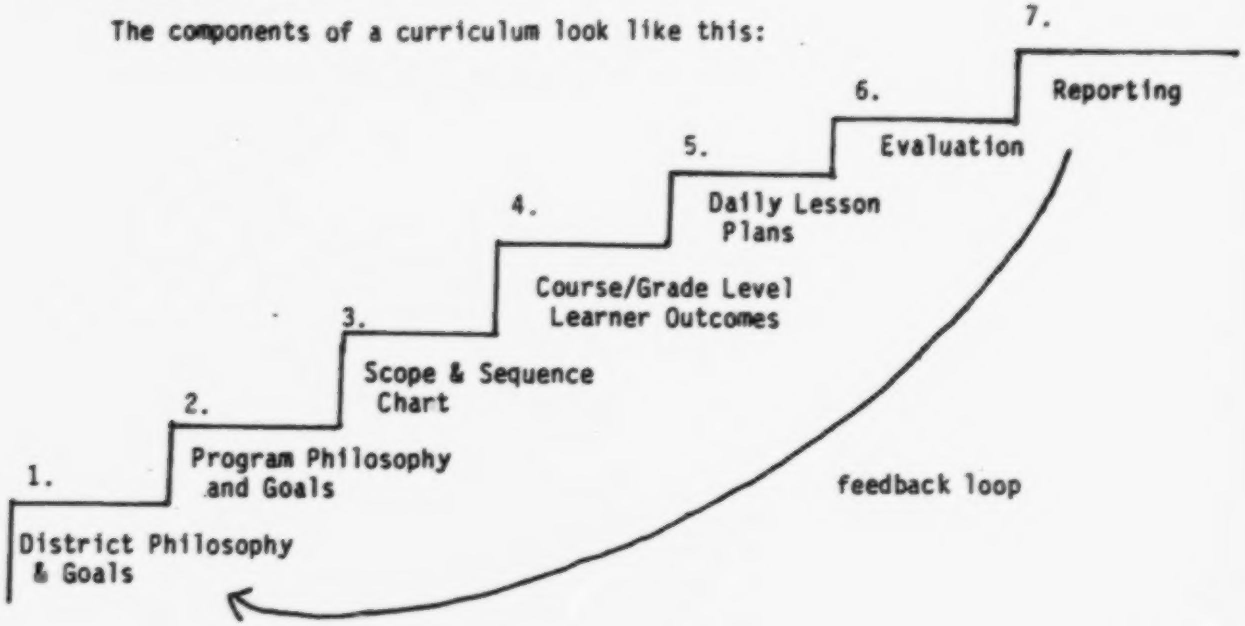
Teachers should feel like this:


what I teach
parents involvement
district philosophy
administrative support
resources
activities
technology
PER involvement
needs & interests of my particular students
parent support
program goals
interdisciplinary connections
data base
district goals
evaluations
artists
SELOs (learner outcomes)
P.R. to weekly newspaper & radio programs
staff development
K-12 scope & sequence
school board support

While this section will focus on the written curriculum or the small "c," keep in mind this total picture that is essential in creating a sound, vital and sustaining arts Curriculum. Chapters V, VI and VII will give you practical points for creating such a Curriculum.

A. A Strong Curriculum

The components of a curriculum look like this:


1.
District Philosophy & Goals
2.
Program Philosophy and Goals
3.
Scope & Sequence Chart
4.
Course/Grade Level Learner Outcomes
5.
Daily Lesson Plans
6.
Evaluation
7.
Reporting
feedback loop

B. Process To Develop A Curriculum

To develop a strong curriculum, you will go through the following phases:

PHASE ONE: Assemble Existing District Data

PHASE TWO: Seek New Ideas About Curriculum Area

PHASE THREE: Analyze Data and New Ideas and Write Curriculum

PHASE FOUR: Implement Curriculum

PHASE FIVE: Evaluate and Report

CURRICULUM DEVELOPMENT STEP BY STEP

PHASE 1: ASSEMBLE EXISTING DISTRICT DATA

In this first phase, the CAPP Curriculum Committee gathers together all information about the district that exists in the district. As a result of participation in Year One of CAPP, all these facts may be at your fingertips. If not, get them now. You need:

- A copy of the district's educational philosophy

- A copy of all current goals the district has identified

- A copy of any evaluation or assessment results

- Operating assumptions and forecasts regarding the district as a whole. Operating assumptions are beliefs or standard operating procedures that, if they changed, would significantly affect the curriculum. Examples of operating assumptions and forecasts include:

  --This district will never pass a levy, so any additional funds we want for our program must come from outside funding.

  --Two positions on the school board are opening up again and one member is not choosing to run again.

  --High school enrollment is declining now, but elementary school enrollment is increasing, and in five years so will, again, the high school enrollment.

  --We have had free access to the community theater and assume it will continue.

  The purpose of verbalizing operating assumptions is to check them against reality: Is it true this district won't pass a levy. Under what conditions might it pass a levy? Would it if the nearby community did? Would it if people could see some positive effect on their businesses?

  As you know from the first year of CAPP, forecasting helps you begin to think about alternatives for the future - and so far as possible to prepare for them.

- A copy of current curriculum

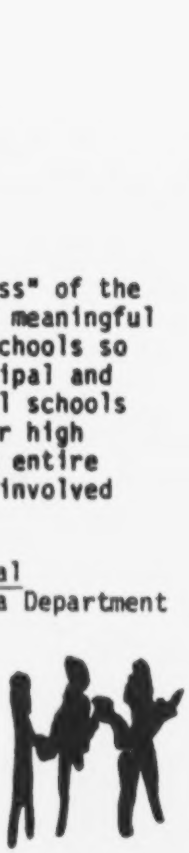
It is extremely important to involve people at all decision-making levels beginning with this first phase. Make certain a school board member, an administrator, parents, teachers and students are part of the Curriculum Committee's information gathering and reviewing process. It is also important to consult with and/or inform others, such as other teachers, parents and school board members, about the data you're getting and what it might mean. This helps to create an investment by others in the outcome. Equally important, these other people provide very valuable expertise and offer a different perspective.

Remember: Every good planning process includes -- from the beginning -- those [illegible] will be affected by the plan.

This phase takes one to three months.

The research has found the principal and a "critical mass" of the faculty must be involved in order to make long-term and meaningful changes in schools. To help tighten the structure of schools so that successful change can occur, the role of the principal and teacher should be well defined. Academically successful schools have been characterized by expectations of all staff for high achievement. A handful of teachers does not impact the entire student population; the greater the number of teachers involved in the change, the greater the impact of the program.

School Effectiveness Manual
published by the Minnesota Department
of Education



WORKSHEET FOR PHASE 1: ASSEMBLE EXISTING DATA

____ We have a copy of the district's written educational philosophy.

____ We have a copy of all current written district goals.

____ We have assessment results of student skills in the pertinent arts area.

____ The following are spoken or unspoken operating assumptions as well as forecasts about the school, the district or the community that have a bearing on the school and the arts program:

1. ____

2. ____

3. ____

4. ____

5. ____

6. ____

____ We have a copy of the current curriculum in the area under review.

____ Here's how we are continuing to talk to/involve the rest of the staff, administration and community during this phase:

1. ____

2. ____

3. ____

____ We have included in some way a person from every group that will be affected by potential changes in the (arts area) Curriculum.

PHASE 2: SEEK NEW IDEAS ABOUT CURRICULUM AREA

During this phase, you will want to stimulate your imagination with all kinds of ideas in the curriculum area you are revising/developing. How are you able to improve your program? What are other people doing, and how is it working? What adjustments do you think would be important to meet the needs, interests and achievement levels of your students?

There are many resources with which you can feed yourself new ideas: trade journals, parents, other teachers, school board members, newsletters from national associations, journals discussing the latest research results, artists, and retired teachers.

During this phase, the point is to gather as much new information and as many new ideas as you are able to find. During this phase, don't eliminate any possibility. You will sift and edit in the next phase.

At this point, you need to also identify critical issues. These are factors that could affect the arts curriculum specifically. These may be internal factors within the school building or the district or they may be social or political factors in the community or nation. Such critical factors in your area may be:

- Community censorship continues to be a problem for many literature classes nationwide.
- Training of theater directors is a continuing concern. When cutbacks occurred four years ago, the theater director was let go and hasn't been replaced. Administration has been talking about "filling the whole," but it's not clear they're looking for a truly qualified person.
- We have been able to count on the Picture Lady for five years now. We assume this will continue, but perhaps we need to sit down and let people know how valuable it has been and how important it is to continue.
- With the proposed cutback in teachers for 1985-86, music teachers will be carrying more than 250 students a day.
- The community art center has been talking about contributing their kiln to the school. It's a good time to talk to them again.

By strategizing, you can turn critical factors to your favor, and you are able to minimize negative effects.

This phase takes two to six months.

"All problems are oportunities."
Jerry Allan, architect

WORKSHEET FOR PHASE 2: INPUT
What are some Dreams?

Curriculum Area (identify arts area):

_____ **The strengths** of the current (arts area) Curriculum are:

____

____

____

____

____

_____ Key problems this past year (fill in with your curriculum area):

1. ____
2. ____
3. ____

_____ We have a contacted the MDE curriculum specialist.

_____ We have a copy of the SELO for the arts area under review.

_____ We will write to three schools for copies of their curriculum plans.

1. ________________________
2. ________________________
3. ________________________

_____ Three magazines we will examine for new ideas in this arts area:

1. ________________________
2. ________________________
3. ________________________

____ People we will talk to for ideas about what they think should be included in a quality program in____________ (arts area):

____________________ ____________________

____________________ ____________________

____________________ ____________________

____ Other materials that we're going to look into as part of our research:

1. ____________________
2. ____________________
3. ____________________

____ Critical issues we see during the next three to five years:

1. ____________________
2. ____________________
3. ____________________
4. ____________________
5. ____________________

____ Here's how we are continuing to talk to/involve the rest of the staff, administration and community during this phase:

1. ____________________
2. ____________________
3. ____________________

PHASE 3: ANALYZE DATA AND NEW IDEAS AND WRITE CURRICULUM

Now that you have gathered the data at hand and have some new ideas from other sources, you are ready to begin to actually develop your new or revised curriculum. This is a long phase -- it takes one to two years -- but it is well worth every ounce of blood, sweat, tears -- and laughter.

In this phase we will examine the first five components of a sound Curriculum identified on p. 41.

- District Philosophy and Goals
- Program Philosophy and Goals
- Scope and Sequence Chart
- Learner Outcomes/Course or Grade Level Objectives
- Daily Lesson Plans

A. District Philosophy and Goals

As the diagram of a sound curriculum program on page 41 indicates, the curriculum must be based upon the district philosophy and goals if it is to be fully effective. Most district philosophies are written broadly enough to include the arts. The CAPP Curriculum Committee needs to determine specifically how instruction in the arts can help to achieve this philosophy. This will be one of your most powerful tools in convincing decision-makers to support your requests to strengthen the arts.

Note: The more specifically the arts are mentioned as an educational objective of your district, the easier your job becomes to gain and maintain support for the arts. If your district's philosophy and goal statements do not include the arts, plan to work during the next year or two to see that they do.

B. Program Philosophy and Goals

Each arts program (visual arts, dance, writing, music and theater) should have a philosophy or mission statement. The Curriculum Committee should then derive goals from this statement. There are many different resources available to help the Committee develop its philosophy statement and goals, including the appropriate SELO (SOME ESSENTIAL LEARNER OUTCOMES) available from the Minnesota Department of Education, the goals developed by the national and state professional organizations in the apropriate arts area (such as Art Educators of Minnesota or the Minnesota Council of English Teachers), or goals from a district-generated list.

> I commend to you that we teach art as if it were a general inner need of every single person. I commend to you that we teach it as if it would make us all aware of what is invisible in our selves and of what at first glance seems meaningless in our universe. Such lovely or painful parts of ourselves such loveliness or pain in our universe, should belong to us all, no matter what tool-and-dye business we might devote our daylight hours to later.
>
> Carol Bly, author

It is important to note that, while all arts programs are built upon the same basic components, each arts discipline has its own methodology and areas of concern. Because of these differences, it is difficult, if not misleading, to discuss a generic organizing principle for developing a written curriculum . What is more important than a particular principle is that some organizing principle is used. Listed below are terms that are used by most arts areas. You will observe, however, that the same word may be used differently -- and at times -- interchangeably in different arts areas Reader, beware!

DOMAINS-----------This refers to the different kinds of learning which take place. For example, the "cognitive" domain refers to intellectual learning or the acquiring of knowledge; the "affective" domain refers to learning directed at the senses or feelings; and the "skill" domain refers to the ability of the student to perform a task. In Communications, the domains include knowledge, process and value; in Physical Education they include cognitive, psychomotor and affective; and in Music they are affect and knowledge; and in the Visual Arts they are perceiving/knowing/understanding, producing and valuing/judging.

STRANDS-----------These are categories of learning or "instructional areas." The term strands is used most often in the Communications SELO and in the physical education SELO. Strands in Communications include "Literature," "Writing," and "Listening." Strands in Physical Education include "Dance," "Swimming," and "Tennis."

GOALS-------------These are generally distinct from domains (although not always) and mean the kind of condition or result desired.

Examples of goals:

- For Communications/Writing: The student should use writing independently as a tool for communication, learning and personal growth.
- For Music/Listening: (The student) listens to music with understanding and describes what is heard and seen through movement, symbols and words.

LEARNER
OUTCOMES----------These are measurable results indicating what the student should know, do or feel. They are occasionally identified as objectives.

OBJECTIVES--------When used in the music SELO, the term is comparable to "goal" in the visual arts SELO and to "heading" or "set goal" in the communications SELO. Otherwise, "objective" is generally equivalent to "learner outcome."

By reviewing the sample sections from three SELOs (communications, music and visual arts) on the following pages, you will observe the differences among the arts areas. Note, for example, that Visual Arts tends to use Domains as the general organizing principle and then formulates goals under these principles. Music and Communications (as well as Physical Education) tend to group Domains under Goals. What is important to remember is: There is no single 'best' way to organize a curriculum.

Read the SELOs, read other districts' materials and curriculum from other programs in your own district and:

SELECT AN ORGANIZING PRINCIPLE THAT WORKS BEST FOR YOUR DISCIPLINE AND DISTRICT.

Communications

Strand - III. WRITING

Goal — The student should use writing independently as a tool for communication, learning and personal growth.

Domain — **Knowledge**

B. The student should understand the various purposes and forms for writing.

Sub-goal or Heading

The student should know:

Outcomes ↓

1. the purposes of personal writing -- observing, recording, remembering, discovering, expressing, clarifying -- and the forms such writing may take;
2. the purposes of public writing -- informing, expressing, entertaining, persuading -- and the forms such writing may take;
3. that personal writing can be transformed into public writing;
4. that both personal and public writing are tools for learning in all subject areas;
5. that both personal and public writing are tools for learning and growth throughout life.

Process

B. The student should be able to use the various purposes and forms for writing.

1. To Inform
   The student should be able to compose:
   a. reports, such as news reports, book reports and research reports;
   b. messages;
   c. business letters, friendly letters, letters of invitation, letters of acceptance and letters of application, including addressing envelopes appropriately;
   d. directions;
   e. summaries (of meetings, or lectures, of articles, etc.);
   f. descriptions;
   g. essays (including essay responses on tests);
   h. biographies or autobiographies;
   i. feature articles.
2. To Explore, Express or Entertain

Values

B-1 The student should value writing as a personal activity fulfilling in and of itself.

B-2 The student should experience personal satisfaction and growth through writing.

B-3 The student should feel secure about his/her own ideas, as well as about his/her ability to express him/herself in written language.

B-4 The student should value the relative permanence of writing and its ability to span time and space.

The student should be able to:

- a. compose lists or do simple jotting;
- b. engage in language play for the purpose of building images, inventing words, making implausible connections and engaging in informal problem solving;
- c. compose records, as in note-taking, telephone messages, etc.;
- d. compose journals;
- e. compose poetry and short stories;
- f. compose film and TV scripts;
- g. use description to enhance narration;
- h. compose fantasies;
- i. compose feature articles;
- j. compose 'thank you' notes.

3. To persuade

The student should be able to compose:

Visual Art

Some Essential Learner Outcomes (SELOs) in Art

I. Perceiving/Knowing/Understanding — Domain

A. Perceiving and Understanding Art in Daily Life — goal

Outcomes ↓

	Ages		
1. The student will recognize that certain human drives (e.g., religious fervor, the quest for beauty or prestige) continually motivate artistic expression.	9	13	17
2. The student will recognize that common objects used in daily life, e.g., furniture, clothing, tools, etc., have been designed by artists.	9	13	17
3. The student will understand that everyone makes visual decisions in daily life; in our choices of clothing, automobiles, shelter, etc.	9	13	17
4. The student will demonstrate knowledge of the persuasive function of visual art as it is used to promote beliefs or influence behavior.	9	13	17
5. The student will become acquainted with art career opportunities represented by painters, sculptors, graphic artists, designers, craftsmen, photographers, architects, teachers, etc.	9	13	17
6. The student will understand the impact that architectural forms have on people's behavior, e.g., churches, shopping malls, fast food restaurants, government buildings.		13	17
7. The student will relate sensory elements and structural principles of the visual arts to other art forms: dance, music, drama, poetry, literature.		13	17

Music

DESCRIBING SOUNDS

LISTENING - KNOWLEDGE — Domain

I. LISTENS TO MUSIC WITH UNDERSTANDING AND DESCRIBES WHAT IS HEARD AND SEEN THROUGH MOVEMENT, SYMBOLS AND WORDS. — goal

A. **Perceives features of rhythm such as meter (2/4, 4/4, 6/8), duration (note value) and tempo (speed).**

↳ Objective

Out-comes ↓

54

	Grades K-3	Grades 4-6	Grades 7-8	Grades 9-12
1. Beat	a. Recognizes the beat in music.	b. Identifies the beat in a melody.	c. Identifies beat in an accompaniment.	d. Differentiates between underlying beat of a melody and accompaniment rhythm.
2. Meter	a. Responds to accents and changing meters in music.	b. Understands use of meters and accents.	c. Recognizes a change in meter in compositions by sight and sound.	d. Distinguishes between regular, irregular and polymetric meters in compositions by sight and sound.
3. Duple/Triple Meter	a. Describes music as moving in twos or in threes.	b. Understands differences between meters in twos (duple) and in threes (triple).	c. Understands the difference between simple (3/4) and compound (6/8) meters.	d. Identifies compound meters by sight and sound.
4. Rhythmic Patterns	a. Identifies repeated rhythmic patterns.	b. Identifies repeated rhythmic patterns (ostinati).	c. Identifies ostinati with more complex textures.	d. Identifies ostinati with more complex textures.

C. Scope and Sequence for Each Discipline

Once the program philosophy and program goals have been determined for each discipline, the Curriculum Committee must determine the scope -- what is the breadth and depth of knowledge of each area, and the sequence -- in what order will students learn content material. Each curriculum needs to be outlined for K-12. Some of the SELOs include scope and sequence charts. On the next two pages is an example of a scope and sequence chart from the Communications SELO.

> The intellect is usually defined as a separate faculty in human beings -- the ability to think about facts and ideas and to put them in order. The intellect is usually contrasted with emotions, which are thought to distort facts and ideas, or contrasted with the imagination, which departs from facts . . . The intellect is not a separate faculty. It is an activity of the whole organism, an activity which begins in the senses with direct experience of facts, events and ideas, and it involves emotions . . . an individual's sensibility, his/her values, his/her attitudes are the key to his/her intellect. It is for this reason that the arts, since they have most directly to do with the development of sensibility, are an essential component of all learning, including scientific.
>
> Harold Taylor in Art and the Intellect

from: Communications SELO

COMMUNICATIONS/LANGUAGE ARTS SCOPE AND SEQUENCE CHART

A local Communications/Language arts committee examining the district/school level instructional plan for Communications/Language Arts could use the following instrument as a guide for identifying and sequencing the fundamental outcomes for instruction. The instrument allows the committee to assess each strand and outcome by grade level and sequence it according to the key.

For purposes of clarification, the four levels or categories being used in this document are called strands, domains, headings and outcomes. A strand (represented in the outline as roman numerals I-VIII) would be one of the eight major sections (e.g. writing or speaking) of the Communications/Language arts curriculum--called strands in order to suggest the strands of a rope which can exist independently but which are much stronger when woven together into one unit. Domains refer to knowledge, process or value (K, P, or V). Headings are represented by capital letters and serve to organize the outcomes into major categories. Outcomes are what kids should know, do or feel and these are represented in the outline by numbers (or numbers plus small case letters as with certain writing and speaking outcomes).

Example 1

≪ See Communications SELO pp. 25-6

KEY: Sequence of Instruction

- **I** Introduce Concept/Skill
- **H** Heavy Emphasis
- **M** Mastery
- **R** Reinforce

									Middle School								
				Primary				Intermediate			Junior High			Senior High			
Strand	Domain	Heading	Outcome	K	1	2	3	4	5	6	7	8	9	10	11	12	
III	P	B	2a				I	I	H	H	M	R	⟶	⟶	⟶	⟶	

Writing

Process

Purpose + forms of writing

compose lists

In the above example, a Communications/Language Arts committee has decided that the topic sentence (outcome 2a from the writing strand) will be introduced in 3rd grade and again in 4th grade. It will receive heavy emphasis in 5th and 6th grade, be mastered in 7th grade and reinforced thereafter.

D. Course of Grade Level Learner Outcomes

Once the course or grade level student learner outcomes have been established by the curriculum committee for a discipline, then each individual teacher can outline the plans for his/her own classroom or course. It is advised that teachers select most of their objectives (60-90 percent) from the scope and sequence chart in order to insure that the course links to other courses in the district. Ten to 40 percent of the objectives -- and class time -- should be left to the judgment of each individual teacher so that teachers can innovate as well as meet the specific needs of their particular students.

E. Daily Lesson Plans

Here is where the abstract becomes specific. Teachers take the goals and learner outcomes and turn them into activities. For instance, a high school teacher may design a unit to develop students' critical thinking around reading and analyzing editorials in newspapers. Or a physical education teacher and a music teacher decide to combine their fifth-hour classes to explore the sounds and rhythms of jazz. As teachers develop daily lesson plans, other resources, including artists, films, videotapes, field trips become important components. (For more information about these other resources, see Chapter VII, beginning on p. 80) And, of course, from the plans comes the actual classroom experience.

With this overview on how to develop a written curriculum, you are now ready to use the worksheets on the following pages to begin to revise or develop a curriculum for your program.

This phase takes one to two years.

"That was the best play I was ever in. I taught my sister the farm song and the dance to it and now she always wants to do it. I always did want to learn about pioneers."

from Artist Materials
Roster of Artists
Arts in Education
Minnesota State Arts Board

WORKSHEET FOR PHASE 3: ANALYSIS AND DEVELOPMENT OF CURRICULUM

Curriculum Area (identify arts area):

_____ During Phase 1: DATA BASE, we collected the district's philosophy. The _______________ program fits into this philosophy in the follow-way:

____

____

____

_____ We also reviewed the district's goals. The _______________ program achieves the following district goals:

a. ____

b. ____

c. ____

d. ____

_____ In developing a program philosophy statement, I think it is important to include the following (list words, concepts, ideas or complete statements)

____

____

____

_____ The most important strands (or instructional areas) in our arts area are (see p. 49 for more information):

a. ____

b. ____

c. ____

d. ____

e. ____

WORKSHEET FOR PHASE 3: ANALYSIS AND DEVELOPMENT OF CURRICULUM (continued)

_____ The goals that I think are important for the program are: [An assessment worksheet has been developed to aid individuals and Curriculum Committees to identify goals and outcomes important to them. The document is very useful for those examining the visual arts area, but it's equally useful in terms of format and ideas for those in other arts areas. A sample is included in the Supplement to this chapter.]

1. ____________________
2. ____________________
3. ____________________
4. ____________________
5. ____________________
6. ____________________
7. ____________________
8. ____________________

_____ Now, take your responses to 1-5 and discuss these in the Curriculum Committee. You should come to concensus on each area.

_____ Here's how we are continuing to talk to/involve the rest of the staff, administration and community during this phase:

1. ____________________
2. ____________________
3 ____________________

At this point, you're ready to begin to develop a complete written curriculum, in a format that you as a committee decide fits with your program and with the needs of the district. Go for it.

Scope and Sequence Chart: After you have determined the goals and learner outcomes for the program area, you need to identify the scope and sequence for this material, K-12. (Examples of how to do this are included in each SELO. Check p. 57-58 for an example from the Communications SELO.)

After the scope and sequence chart is completed, individual teaches take it from here to develop lesson plans for their particular grade levels. The chart on the following page identifies the various components that you may want to include in your plans. In Art Curriculum Development, available from the Minnesota Department of Education, there are some additional charts.

WORKSHOP FOR PHASE 3: ANALYSIS AND DEVELOPMENT OF CURRICULUM
(continued)

Learner Outcomes	Daily Lesson Plans	Materials and Human Resources	Staff Development	Timeline
[Scope & sequence as identified earlier: use the ones for your grade level]	[Identify activities to achieve Learner Outcomes]	[What resources will help the students learn more effectively? See Chapter VII for information]	[What do you need to help you teach this year? See Chapter VI for more information.]	[When will you teach what? (guide for daily lesson plans)]

PHASE 4: IMPLEMENT CURRICULUM

If in the development of daily lesson plans the abstract becomes specific, during implementation, the specific becomes reality. As teachers move from daily lesson plans to implementation, staff development issues, the need for resources and the importance of support from decision-makers emerge. For example, teachers may find they need inservice workshops if they are going to be qualified to teach certain topics. Or a teacher may want to use resources -- other people, films and textbooks -- to aid students to attain the learner outcomes.

As teachers begin implementation, moreover, policy issues often surface. For example, if a teacher is to teach creative writing and she/he faces a class of 40 or more students, it is clear students will not receive adequate attention. What will be done? The importance of having plicy-makers from the beginning now becomes clear: if they have been involved since Phase 1, policymakers are better able and more invested in solving problems as they surface at the point of implementation.

Implementation is the central phase of curriculum development. For more information about individual components, see Chapter VI: Staff Development, Chapter VII: Resources, and Chapter VIII: Public Awareness.

PHASE 5: EVALUATE AND REPORT

A. Evaluation

There are at least two kinds of evaluation that are important. The first is to measure how well the students attained the learner outcomes and the second is an on-going evaluation of the art/music/etc. curriculum program, including how well the program goals relate to the district philosophy and goals.

An overview of the difference types of evaluation is included in the Supplement As is pointed out there, remember to establish a means to evaluate all three domains of learning -- cognitive, skills and affective. Paper and pencil tests chiefly evaluate knowledge. Performance testing allows a teacher to evaluate skill development. Critical essays, verbal reports and innovative and creative projects are a means of evaluating a student's ability to judge and/or arrive at a personal evaluation of an art form or particular art work.

All K-12 students should be regularly evaluated on their progress in achieving the outcomes of the school's art/music/communications/etc. curriculum. This progress should be reported to the parents, students, administrators and community. All CAPP committees are strongly encouraged to see that the arts are among those subject areas that come under the legislative mandate PER (Planning, Evaluation and Reporting) review. Under PER, at least one subject area must be evaluated each year and reported to the community. In addition, the PER committee must be comprised of members from the community. By placing people committed to the arts on the PER and compelling the arts to be one of the subject areas to be reviewed, CAPP committees not only enable the arts to receive a systematic review but they also increase school and community awareness about the arts and the importance of the arts in students' total education. (See Supplement to this chapter for more information about PER and its importance to the arts.)

The second kind of evaluation -- an evaluation of the curriculum program, allows the committee to step back and ask if they are going in the direction they believe is providing a good education for students. Often times, once we begin implementation, our objectives don't relate to the goals we established. It is important to evaluate whether what is actually happening inthe classroom is providing a better education or whether objectives that relate to the stated goals would provide a better education. Then, we need to make the appropriate adjustments in the goals or in the objectives. At least once a year CAPP Committees should reexamine the districts' mission and goals as well as new concerns from the school board or community that may have emerged during the year and identify just how the arts help to address these matters. (And, as can be noted, you will have arrived at the beginning point in developing and revising a curriculum: Assemble Existing District Data.) However, before you do so, it is important that you complete the last part of the phase: REPORTING.

B. Reporting

Evaluations that are filed away unseen are useless. Evaluations -- which should always contain recommendations for the future -- must be seen by students, parents, other teachers, administration and the community to be useful. Each group is interested in different issues. If you complete the worksheets on p. 64-66 and developed an evaluation accordingly, then you will have information significant to each segment.

The importance of reporting is three-fold. First, it informs people of progress -- whether students, parents, other teachers, the administration or the community -- and allows them to take note of achievements. Second, it enables programs to gain support, so the strengths can be expanded and weaknesses addressed. And third, it provides taxpayers, school boards and others with information, so they are able to give their support to the efforts of schools. CAPP Committee members must remember that in order to see changes as a result of a report, every evaluation must contain recommendations. Identify what is necessary to continue the successful components of the program and what is necessary to strengthen the weak areas. Of course, wise reporting will also relate the achievement of learner outcomes to the overall district mission and goals.

When to report depends upon the audience segment -- students obviously need frequent reports (and strokes) about how they are progressing, parents and administrators need them regularly but less frequently, and so with the community. CAPP members working on reporting should work hand-in-hand with the Public Awareness Committee (see Chapter VIII) for timing, appropriateness of content, manner of presentation and for simply getting the greatest mileage from the report with key audiences.

Evaluations can be reported through the school newsletter, the community paper, and in such publications as professional journals, memorandum to parents and the school board. The PER legislation is explicit in demanding that schools report to the community the results of evaluations taken under its wing. Consequently, the community will become more accustomed to receiving school evaluations. It's the job of the CAPP Committees to make sure information about the arts is clear, succinct and invites community investment. For related information, see Chapter VIII: Public Awareness.

Art is a human activity having for its purpose the transmission to others of the highest and best feelings to which men and women have risen.
*Tolstoi in **What is Art?***

WORKSHEET FOR PHASE 5: EVALUATION AND REPORTING

____ 1. Are the learner outcomes clear? ____ Yes ____ No

____ 2. Here are the ways in which we think we are able to determine if students have achieved the outcomes.

a. ______________________________

b. ______________________________

c. ______________________________

d. ______________________________

e. ______________________________

f. ______________________________

____ 3. Who else is interest in the results of evaluation?

Who is interested?	What do they want to know?
a. ______________	a. ______________ ______________
b. ______________	b. ______________ ______________
c. ______________	c. ______________ ______________
d. ______________	d. ______________ ______________

____ 4. Evaluation methods not identified the #2 above to gain the information groups identified in #3 want:

a. ______________________________

b. ______________________________

c. ______________________________

d. ______________________________

WORKSHEET FOR PHASE 5: EVALUATION AND REPORTING
(continued)

_____ 5. In reviewing the data above, the evaluation methods we think most valuable in giving us the information we need for ourselves and for the others who are also interested in the results are:

____

____

____

____

_____ 6. The steps we need to take to develop the forms or to develop the process to conduct the evaluations listed above are:

Steps	Timeline
a. ____________________	a. ____________________
b. ____________________	b. ____________________
c. ____________________	c. ____________________
d. ____________________	d. ____________________

_____ 7. The assistance we need to conduct the evaluations is:

Type of assistance	When we need it
a. ____________________	a. ____________________
b. ____________________	b. ____________________
c. ____________________	c. ____________________

Who is able to help?

a. ____________________

b. ____________________

d. ____________________

_____ 8. To whom, how and when will we report the results of the evaluation?

TO WHOM	HOW	WHEN

_____ 9. [When the Curriculum Committee has assembled the evaluation results then respond to the final question:]

Based upon the results of evaluation, here's what we want to change/add/delete/do next year to strengthen the Curriculum:

ADVICE

The preceding pages outlined a process. But a process happens with people and in the midst of many other activities. Here's some advice gathered over the years.

Review it now so that you are able to structure your process to give you the best results. But also come back to it when you find yourself getting stuck. The guidelines may help you to identify problems and give you ideas about solving them.

A. Four Essential Conditions For Curriculum Change

1. Adequate budgeting of time and money.
2. A common philosophy and agreement on objectives.
3. A sound program of public relations that involves the public.
4. Willingness of teachers, supervising principles, specialists/consultants and superintendents to discard what is familiar but no longer useful.

B. Other Guidelines For Curriculum Development*

1. Curriculum planning should focus directly on improving student learning experiences.
2. Programs for curriculum improvement should be the result of cooperative staff activity, with the responsibilities of all people involved in curriculum development -- teachers, administrators, parents and others -- clearly defined.
3. Curriculum development programs must be flexible. They should be included within the regular school day of those involved. Teachers and others should be freed of some regular duties if they are to participate effectively.
4. Continuous planning for curriculum improvement needs to be recognized as an integral part of the quality school program.
5. A curriculum specialist may be useful to facilitate the work of teacher committees.
6. Send a kit containing a statement of objectives and pertinent materials to teachers and others participating in curriculum development.

---

*These guidelines were adapted from Handbook of Educational Supervision, by Marks, Stoops & Stoops and the experience of teachers and others involved in curriculum development.

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7. Maintain a professional library containing books on curriculum, copies of other school systems' courses of study and curriculum records to aid teachers in curriculum improvement.

8. See that curriculum revisions are in harmony with the district's education philosophy and goals.

9. Help teachers establish, supervise and evaluate a tentative curriculum before it is adopted. Staff meetings and individual teachers conferences should be organized, so there's the opportunity to discuss curriculum adaptation and revision. Encourage teachers to work jointly with other teachers of the grade behind and the grade ahead to achieve continuity in the course of study.

10. Enjoy the process of change and improving the arts education of students; keep your sense of humor!

SUPPLEMENT: CHAPTER IV

Curriculum Building

BOOKS AND MATERIALS: CURRICULUM BUILDING

SELOs (Some Essential Learner Outcomes)
Available for each area:
Communications, Music, Visual Arts and Physical Education
Minnesota Department of Education
Capitol Square Building
St. Paul, MN 55101

Guidelines for Art Curriculum Development
Mary Honetschlager
Minnesota Department of Education
Capitol Square Building
St. Paul, MN 55101
[a step-by-step guide to develop a curriculum that is valuable for any arts area]

Curriculum and Instruction in Arts and Aesthetic Education
Martin Engel and Jerome J. Hausman, Editors
CEMREL, Inc.
St. Louis, MO

Fundamental Curriculum Decisions
ASCD (Association for Supervision and Curriculum Development)
224 North Washington Street
Alexandria, VA 22314

Course Design: A Guide to Curriculum Development for Teachers
George J. Posner and Alan N. Rudnitsky
Longman Inc.
19 West 44th Street
New York, NY 10036

Psychological Testing
A. Anastasi
Macmillan Company, 1968
New York

Criterion-Referenced Measurement
W. J. Popham
Prentice-Hall, 1978
New Jersey

Educational Measurement
L. J. Cronbach
R. L. Thorndike (Ed.)
American Council on Education, 1970
Washington, D.C.

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Note

Also available from the Minnesota Department of Education are position papers in each of the arts areas. These have been developed by the Specialists in each area to address questions on such issues as evaluation, time taught, preparation, types of classes, scheduling, facilities and equipment and other rules and regulations governing the teaching of the arts. Contact the Specialist for a copy of the position paper in your arts area.

CHECKLIST OF EVALUATIONS

Here are some types of evaluations.

METHODS	EXAMPLES
● Documents	School board policy statement
● Follow-up studies	Poll of recent graduates
● Group meetings	Teacher planning session
● Inconspicuous measures	Student dropout statistics
● Interviews	Consultation with reading specialist
● Media	Newspaper articles
● Observation	Formal observation of teacher-pupil interactions in the classroom
● Personal contacts	Informal discussions with students
● Professional publications	Research reports
● Questionnaires	Community survey
● Records	Student files (achievement and aptitude test scores, teacher comments and ratings, family background, etc.)
● Reports of test results	Standardized test scores Item profiles for criterion-referenced tests
● Expert reviews	Recommendation of university consultant
● Telephone polls	Random poll of business and civic leaders
● Work samples	Samples of student writing

MH/JK/DM-10/16/80

Office of Planning and Evaluation

Evaluation Handy Helper #2

Types of Tests/Test Scores

I. Types of Tests

Criterion-Referenced - are those measures which assess performance against rationally or empirically established standards or learning objectives. Scores are generally given in terms of mastery or non-mastery of objectives. These tests are very useful for diagnosing learning needs, planning instruction and ascertaining whether students have achieved minimum competence in an area. Test items are selected to reflect the most important objectives in the subject area tested. These tests are usually not timed, or time allowances are generous because mastery of the test is emphasized.

Norm-Referenced ("Standardized") - are those measures which compare student performance with an appropriate reference or norm group. Scores are usually given in terms of grade equivalents, percentiles, stanines or as points on a scale of specified size (I.Q.). These tests are particularly useful for selection and/or predicting future performance. Therefore, they are constructed for maximum discrimination among individuals. These tests are usually closely timed (speed tests).

For program evaluation purposes, criterion-referenced measures are often more useful. However, this depends totally on the types of interpretations which are needed. It is also possible to use a criterion-referenced measure as a norm-referenced test and vice versa. We recommend the use of both types of tests for maximum information.

II. Test Validity

The extent to which a test measures what it is supposed to measure is test validity. This is usually estimated by computing the correlation between scores on the test with scores on some other measure of the same thing (e.g., teacher's grades).

Content Validity - The extent to which test items reflect the domain to be tested. Usually test questions only sample the total knowledge or skill.

Predictive Validity - The extent to which test scores correlate with future performance on a measure of the same domain. For example, SAT scores predict freshman college grades.

Construct Validity - The extent to which the test is logically related to the domain tested. Can be identical (e.g., writing an essay) or rather remote (e.g., measures of self-concept).

III. Test Reliability

The consistency with which the test measures whatever it measures is test reliability. It is usually estimated by computing a correlation between scores on halves or alternate forms of the test, or between successive administrations of the test about two weeks apart to the same individuals.

Reliability estimates are affected by test length, score variation in the group tested, and how difficult the test was as well as whether or not the test was speeded.

There is no single reliability or validity for a test. It depends on norm group and type of correlation computed.

IV. Types of Test Scores

A score is a number derived from a measure, but that number has, of itself, little meaning. In order to interpret, we have to know the type of score that number represents.

Raw Score - is the number of points (usually the number of correct answers) obtained on a measure. Raw scores are valuable because they are basic; that is, they can be translated into other types of scores. Raw scores have a major disadvantage for evaluation because they are easily misinterpreted out of context. They may be interpreted only in light of other information such as the type of test, its difficulty level and other scores obtained.

Percentiles - indicate the percentage of students whose scores fall at or below a given score. They provide a ranking. Because they are easily understood they are the most appropriate for use in reporting to parents. They should not be confused with percentage of items answered correctly.

Standard Score - is one which comes from an array with a given mean (average) and standard deviation. It reflects the position of the raw score in comparison with members of the norm group. The most common standard scores are:

Z-Scores, T-Scores - and other linear standard scores describe how many standard deviations above or below the mean (average) a given score has fallen.

Grade-Equivalent Scores - attempt to define that grade level - in years and months - corresponds to a given raw score. Grade equivalents are very popular, but are so easily misinterpreted, they should never be used as indices of program performance.

Normal Curve Equivalent (NCE) - these scores are required for reporting Title I achievement. They were developed to permit comparison of results of programs using different age levels. They should not be used for any other purpose than Title I reporting because they can be quite misleading.

Stanine - a standard score on a scale of NINE units, with a mean of 5. Stanines 4, 5 and 6 contain 54% of the distribution. The advantage of this type of score is that it suggests that tests cannot measure achievement to a fine degree.

V. Reporting Test Scores

All test scores whether individual or group should be reported with interpretation. A brief definition should be given of the type of score used, and an explanation of its limitations. All tests are subject to some measurement error. In norm-referenced tests, the error is likely to be greatest at the top and bottom of the score distribution. It is important to make this clear when reporting scores, so that those reading the report will not over-interpret differences between scores.

The diagram on the following page illustrates the differences among the various types of scores.

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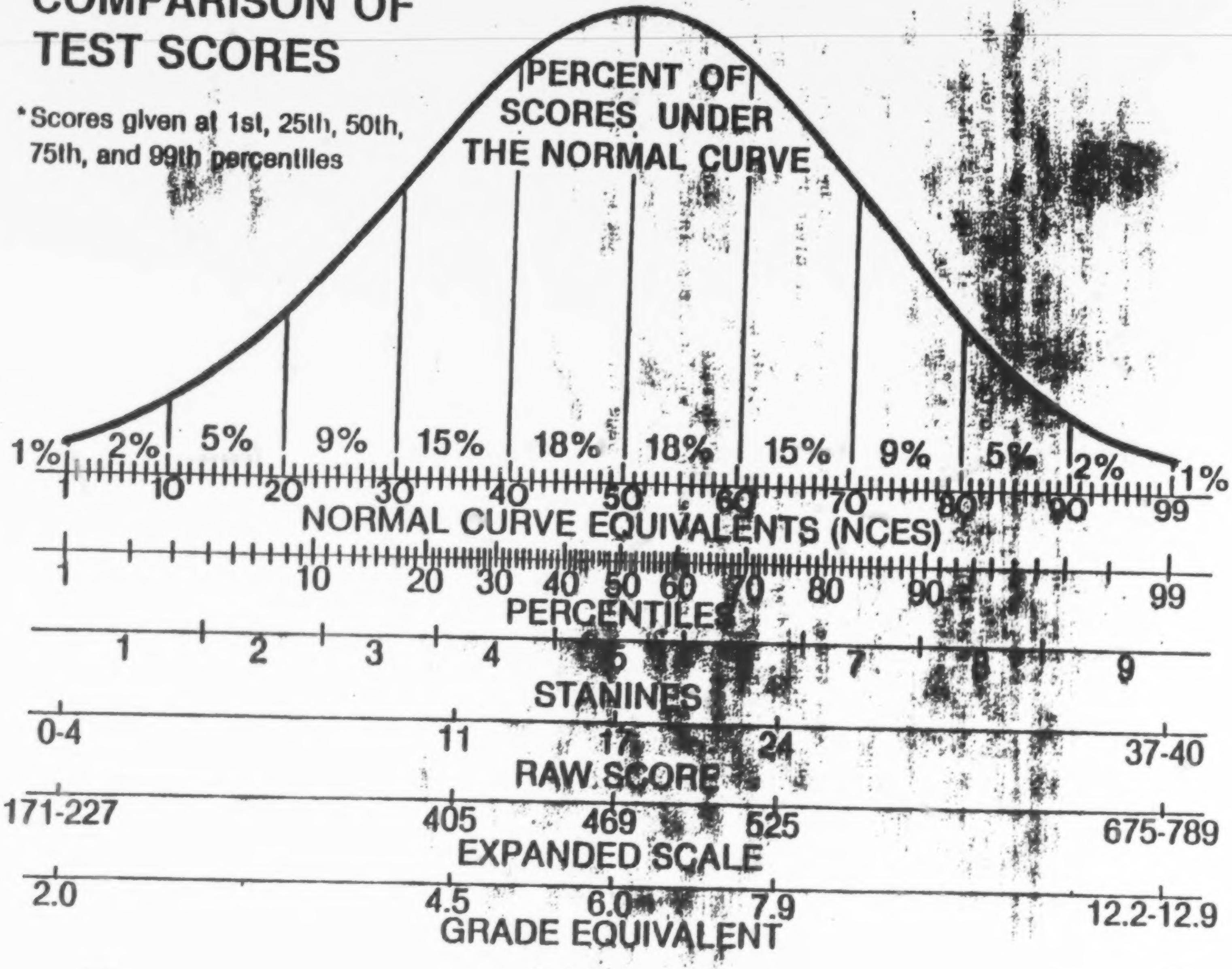
COMPARISON OF TEST SCORES

*Scores given at 1st, 25th, 50th, 75th, and 99th percentiles



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Office of Planning and Evaluation

Evaluation Handy Helper #6

Assessing Attitudes and Opinions

In certain evaluation situations, it is often very helpful to supplement achievement measures with measures of attitude, belief or opinion — that is, how persons think or feel about a particular issue or program, etc. Yet we've all been told that it is impossible to validly measure attitudes. It is not, in fact, impossible to measure attitude, but it is difficult. Why is this so?

To begin with, the concept of attitude is a construct - a creation designed to bring order to diverse data. The concept of attitude allows us to see order and consistency in what people say, think or do. This means we cannot see an attitude, we can only infer its existence.

Attitudes, too, are extremely complex. Something like attitude toward school is affected by one's feelings about teachers, subjects, peers, etc; and, it produces many different actions or behaviors. When we try to measure such an attitude, it is frequently affected by such things as peer or collegial pressure, desire to please, lack of awareness and so on.

Does all this mean we should give up on assessing attitudes and opinions? We don't believe so, and this Handy Helper will examine various ways of using attitude measures and insuring the validity of the resultant data.

Sources of Data

Self-reports. These are procedures in which a person is asked to report on his/her own attitudes. Self-reports represent the most direct type of attitude measurement. These should probably be employed unless you have reason to believe responses would not be candid or if there is some concern about the respondent's ability to understand the questions. Self-reports may be direct or indirect (in which the attitude is inferred), oral as in interviews or written as in questionnaires. Sometimes insight may be gathered from a person's own writing: logs, diaries, letters or compositions.

Reports of others. These are based on a knowledgeable person's assessment of someone's attitudes or beliefs. The other may be one who has a relationship with the person or can be an independent observer. These are useful when dealing with young children or when studying attitudes considered sensitive or anti-social. Observers almost always provide data from which attitudes are inferred, rather than direct evidence.

Records and physical traces. These unobtrusive data sources may provide useful information about attitudes of individuals or groups. Discipline referrals, attendance, voluntary participation, damage to property, works of art or crafts, etc., may provide indirect but strong evidence of attitudes.

Data Collection Methods

The first four data collection techniques described below may be used with either the individuals under study (as self-report) or with others who have information about the individuals under study. Observation procedures are appropriate for "second-person" reports.

Questionnaires. This is the most common technique for measuring attitudes. Many kinds of response formats may be used in the measurement of attitudes, ranging from "yes", "no" or "not sure" to fairly complex, scaled responses. Open-ended questions may be used, such as, "How do you feel about teaching mainstreamed handicapped students?" This allows for a wide range of responses, but also complicates data analysis.

The agreement scale is a frequently-used format. It is a 5-point scale; SA, A, U, D, SD, ranging from strongly agree to strongly disagree, with a neutral, or undecided, middle position. This is used with a list of statements which have been constructed to reflect positive, negative, and neutral attitudes.

An ordered scale may be used, giving the subjects a series of statements or activities and have them number the list in order of preference or importance.

A "semantic differential" scale uses words with opposite meanings (positive and negative) and asks subjects to check locations on a scale between the two poles.

School

Interesting ___ ___ ___ ___ ___ Boring

Friendly ___ ___ ___ ___ ___ Unfriendly

For general suggestions on preparation of questionnaires, see "Evaluation Handy Helper #4, Design and Use of Questionnaires."

Interviews permit more probing of attitudes than do questionnaires, because they allow more complicated responses and the use of additional questions to follow up a response. The most useful interviews follow some structured format with both summary-type and open-ended questions.

Rating scales. Rating scales may be used in many ways. Subjects can be asked to give letter grades or numerical ratings to programs or parts of programs, or to activities.

Behavior checklists. Attitudes may be inferred from behavior. Respondents may check whether or not, or how frequently they have engaged in certain activities — or these may be reported by observers or significant other (e.g., parents).

Behavioral procedures. In addition to behavior checklists described, there are other observational procedures, such as systematically recording types of interactions occurring over a specified period of time, the number of times a student volunteers to ask or answer questions, the number of times a particular behavior or facial expression occurs, etc.

Observations. With properly trained observers, observations can be potent sources of information about attitudes. In order for the information to be reliable, some systematic procedures should be used in the observations. Such indicators as the frequencies of certain behaviors, use of words expressing attitude (or emotion), instances of touching or avoidance of touching, choices made, etc. can be listed on observation forms and counted, or rated by the observer. Such procedures make clear on what evidence judgements of attitude are based. Additional narrative may supplement the more objective data. It is particularly important to make the data gathering as objective as possible when judgements are made about a group of subjects or by a number of observers. A major problem with observation as a data source is that it is time-consuming and expensive.

Analyzing logs, journals, essays, reports, etc. These kinds of data sources are rich in information but often difficult to analyze, especially when the aim is to make judgements about the attitudes of a group of people from a collection of written materials. As with observations, some systematic method should be used for summarizing the contents of the materials. A holistic rating of attitude may be given by the reader, based on a set of stated indicators (e.g., use of certain adjectives indicating attitude and verbs indicating strength of attitudes). Or ratings may be given on several dimensions and added up to give an overall score. Like observations, data collection from written materials is expensive.

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Curriculum Development in Manitoba: Process, Problems, and Solutions

Joan Walters
and Rae Harris

In this article . . . Walters and Harris also discuss curriculum development by committee and offer guidelines to improve this process "Four areas that affect curriculum development by committee are (1) initiation, ownership, and control, (2) selection and composition of the committee, (3) effect of the group process, and (4) cohesion and time factors."

In Manitoba, as in many other areas of North America, development of curriculum guides in art is carried out by committees of teachers and art educators. There are reasons why this approach is so widely accepted, though as those who have worked on these committees can attest, the process has both advantages and disadvantages. When the end product is disappointing, it is more often due to the process rather than the comparative abilities of committee members. For this reason, it is important to examine this process of curriculum development, identify some problems related to it, and offer some suggestions as to how the process might be improved.

Art curriculum guides in Manitoba are standardized across the province, with some modification or adaptation of the basic guide and some individual curriculum development encouraged within divisions. It is up to school divisions to make sure the guide is implemented; the Department of Education has responsibility for developing curricula but no direct responsibility for monitoring programs within schools. Curriculum development committees are composed of groups of teachers and art educators who work together over a period of time to produce a document acceptable to the individuals or groups responsible for art education in the province. After a process that involves writing, piloting, and revising, the document is eventually adopted for all teachers and determines the nature and direction of art education in the province for a period of years. The provincial guide is the only direct way in which change in art education can be effected across the province and one of the few effective ways to improve programs in general.

Art guides for the Province of Manitoba are being developed at three levels, K-6, 7-9, and 10-12, using three separate committees. Because of different procedures used by the three committees, it is possible to provide some comparison between them and to make some general observations about curriculum development. Four areas that affect curriculum development by committee are (1) initiation, ownership, and control, (2) selection and composition of the committee, (3) effect of the group process, and (4) cohesion and time factors.

Initiation, Ownership, and Control
In Manitoba, initiation of curriculum development generally comes from the Department of Education as part of a cycle of revision that takes place in all subject areas. When this revision occurs, it is determined by policies of the particular administration in power. From time to time, there may be other factors that influence the Department to revise a curriculum such as a study done by the Manitoba Task Force on the Arts in Education (1980). Generally, however, the Department of Education makes the decision and, initiates a project by appointing the committee, providing funding, and establishing basic procedures. It oversees all stages of writing, piloting, and printing the guide and assists with initial stages of implementation. A member of the Department's staff is responsible for organization and functioning of the committee. Once the document is developed, it is passed through other committees representing various teacher and administrative groups responsible for approving it prior to implementation. Therefore, the role of the Department in initiation and control of the process is major. On the other hand, it is important to have participation of teachers who are to use the guide; unless teachers identify a need or see the new guide as relevant, they will not feel committed to developing or using it. A representative group of teachers provides a sense of ownership among the teaching community and assures commitment to the new curriculum. At the same time, the Department cannot relinquish its control because it is ultimately responsible and accountable for what it produced. The problem becomes one of control and representation. If the Department of Education has the mandate to produce a curriculum, it is essential that it have ultimate control over selecting the committee members, appointing a chair, or developing the basic philosophy of the program. Teachers need to be involved in all stages of the process, however, with some acknowledgement that their perceptions, opinions, and ideas are important.

The solution to this problem is found by providing opportunities for maximum input from teachers while maintaining the focus of control in the Department of Education. Teacher participation must begin at the earliest stages of the curriculum development process and continue through to final implementation of the [illegible] Department of Education [illegible] teachers to determine the need for a new program even before it is [illegible] and continue to maintain contact with them as important decisions are being made. This not only develops a sense of ownership and participation in the process, but provides information for the committee. It also helps teachers become aware that a new program is being considered and creates interest long before it appears in the schools. The surveys also help identify potential committee members by allowing teachers to indicate whether they have an interest in curriculum development. As the committee is formed, the issue of representation must be resolved by determining the groups which need to be represented and ensuring that the most qualified individuals are identified. This is the responsibility of the Department but should be done in consultation with other individuals knowledgeable about the qualifications of possible committee members. Representation can also be provided by identifying reactors and pilot teachers to evaluate the program as it is being developed.

COMMITTEE COMPOSITION AND SELECTION

Provincial curriculum development committees are selected by the Department of Education consultant according to loose guidelines that have developed through tradition. Teachers and administrators make recommendations about committee composition and develop suggested guidelines that, for example, insure representation from certain geographical areas and a balance between urban and rural divisions. Other than these traditional patterns of representation, selection of committee members seems to be based on the opinions and impressions of Department of Education personnel involved in the project and the advice of other administrative personnel. The committee must represent a diverse group of teachers who will use the guide and be able to address the needs and interests of its user. It must also provide new directions or approaches for the curriculum. The combined expertise of the members must be sufficient to develop a balanced and appropriate curriculum and may require university personnel who may inject [illegible] theoretical concerns [illegible] implement the curriculum. [illegible] curriculum committees recently formed in Manitoba, different approaches were used. One committee was selected on the basis of representation with some attention to qualification. Another committee was selected from a small group of art specialists. Reactors and pilot teachers, however, were drawn from the representative group and provided extensive feedback. The committee was selected to represent several points of view; the small group was able to incorporate and integrate the diverse approaches they represented and there were few problems resulting from faulty group dynamics.

The ability to function well in a group, recognize and accept philosophical differences, and accommodate divergent points of view are essential factors in selecting committee members. These considerations must, of course, be made in conjunction with other qualifications and qualities including experience, knowledge of the subject, and ability to function on theoretical as well as practical levels. It is apparent that solution to the problem of selecting committee members is complex; it is too important to allow it to be done in random or haphazard ways or strictly through representation.

Group Process

Interaction among committee members has an important impact on the process of curriculum development. Members are usually selected to represent different points of view though this diversity can lead to discord within the group. Each committee member brings his or her own values, experiences, and individual philosophy of teaching art, and this can result in strong differences of opinion. Heterogeneous committee members working together on a task that requires a homogeneous approach can create problems. Personality factors may affect the functioning of the committee; a member with a forceful personality can unduly influence the committee proceedings or the end result while another may not be able to influence other members. There is a certain chance that defensiveness will result when committee members express personal philosophies or subject their writing to group criticism.

The natural alliances that form when a group works closely together can also affect the direction of the committee. Many decisions made in the committee may have less to do with the quality of individual contributions than with the process of compromise. Experience with different committees in Manitoba has shown that the role of chair is central in assuring that the group process has positive rather than negative effects on the final product. In one committee, the chair's responsibility was not clearly defined, and this affected the efficient functioning of the committee and cohesion of the curriculum guide. In another committee, the chair had a strongly directive role that included developing the basic philosophy, overview, and design, helping to select the committee members, overseeing and participating in writing sections of the guide, and participating in its implementation. This provided for greater cohesion in the document and allowed the committee to function more effectively.

As well as a clearly-defined role, the chair must ensure that there is a theoretical or philosophical starting point and provide committee members with relevant readings and information. Another function is to direct operations of the committee and ensure that it progresses as efficiently as possible. Tasks include developing an overall plan and time-line and monitoring the between-meeting tasks of committee members. Roles and responsibilities of individual members should be outlined, and the chair should determine that the best use is made of individual time and talents. A final responsibility is to provide liaison between writers, committee members, and teachers in the field.

Cohesion and Time

In Manitoba, distinction is made between a Level One document which describes the rationale, goals, and philosophical approach to teaching the subject and a Level Two document which goes further in outlining objec-

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tives, resources, and activities designed to follow the goals. A problem arises when there is a lack of cohesion between the two levels of the curriculum. If the philosophy and content are developed by different groups, or if a great deal of time separates the writing of the two areas, lack of cohesion may be apparent. A long writing period may also result in a change of committee members and a lessening of commitment to originally-established goals. One Manitoba committee worked for five years on a document. This led to a lack of cohesion in terms of writing style and use of terminology and to a separation between the two levels of the document. In the end, a writer was required to unify the approach and style. Another committee was formed after the approach and Level One philosophy had been decided. The Level Two units were written by a small committee, over a six-month period, with some clear-cut guidelines as to format and content. The short writing period resulted in an intense, task-oriented process which, in itself, promoted cohesion. The disadvantage of the short time span was that it did not allow for the viewing and evaluating of the program at a distance.

Consistency in writing style might be facilitated by hiring a writer to take the ideas of the committee members and write the document under their continuing direction. In this way the committee, freed of the actual writing task and the necessity of identifying too closely with their units, can maintain the distance necessary for evaluation and at the same time oversee unification of the various levels. The writer, as a paid participant, can be held to deadlines and a firm task-orientation, expectations which might burden a volunteer committee member with a full-time teaching assignment. Because the time-commitments of committee members are lessened by a introduction of a writer, they may be retained as knowledgeable and valuable resources during later implementation programs.

Certain characteristics are desirable in a potential writer. Besides the ability to work in cooperation with the committee and Department of Education consultants and editors, a writer should have a good background in art and knowledge of art concepts and terminology, good writing skills, and teaching experience at the grade levels for which the guide is intended The necessity for accountability to the committee should also be a part of the definition of a writer's role.

Conclusion

Ongoing examination of the curriculum development process has permitted more efficient use of the committee approach in development. Recommendations have already been made to deal with some of the problems identified, and a committee currently in operation in Manitoba is benefitting from the experiences of its predecessors. Issues of control representation, group dynamics, cohesion, and role definition are and will remain key areas for evolving a viable committee system. ■

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Ann Wolfe Calvert
and Joan E. MacLeod

Building an art curriculum that will serve an entire province for many years presents a number of challenges. In Alberta, these include preparing materials appropriate for a vast geographic area containing tiny, remote communities as well as large urban centres, a wide diversity of teaching situations, and a relatively young and mobile population. This article examines the process of curriculum development at the provincial level as an attempt to respond to the challenges presented by the Alberta situation and by examining the interests, needs, and assumptions of five groups of stakeholders. The five groups are the government, curriculum development committee, art teachers expected to implement the curriculum, students who will experience the program, and interested onlookers. Efforts have been made to consider the interests of all of these groups in an attempt to establish what Goodlad calls a "chain of commitment to a desired change" (Goodlad, 1976, p. 154). Eisner states that the creation of large-scale curriculum plans "represents an effort to influence the educational futures of students and teachers for a substantial period of time" (1979, p. 38). It is believed that the involvement of each of these interest groups at particular levels contributes to their sense of commitment to the program and provides a higher calibre of art learning.

The authors are part of a committee convened by the Alberta Department of Education for the purpose of reviewing and making necessary changes to the secondary art curricula in Alberta. Since both the junior and senior high school curricula had been in use since 1970, it seemed obvious that a major revision would be needed to bring the program up-to-date with changes in educational practice, art education theory, changing student needs, and changes in priority at the political level.

The provincial government interprets its responsibility for education as a charge not only to provide the facilities of education (schools, equipment, teachers) but also to shape educational practice by determining the character and content of school programs. In making policy decisions on a province-wide scale regarding what should be taught, the Department of Education is acting at the "molar" level (Eisner, 1979, p. 36). Policy decisions issued at this level establish directions and boundaries for other decisions, to be made at the "molecular" level of a particular classroom. Assumptions inherent in the government's participation in curriculum planning are that the material or content of the province's school art programs is best determined by the provincial government rather than by local boards or individual schools and that there is a necessity to organize a curriculum specific to the province of Alberta.

By providing art curricula in the province for the province's schools rather than simply selecting the best available curriculum package in art, the government is implying a need for a program designed to answer what it sees as special requirements and expectations of the Alberta population. Not just any curriculum will do. It is also expected that the program devised on the basis of these assumptions will be embodied in a document clearly describing what shall be taught in the art rooms of the province so that officials on several levels can determine if the directives of the Department are being carried out.

Two groups of knowledgeable educators were appointed to make the next level of decisions. One group, the Fine Arts Co-ordinating Committee, is composed of consultants and university faculty members in the fields of art, drama, and music. This committee translates the general curriculum policy of the government into a formal philosophical statement of aims in each subject area. The philosophical statement for art established the general extension of the program: "Art education is concerned with the organization of visual material, having individuals think and behave as artists, pointing out the values that surround the creation and cherishing of art forms, and with making and defending qualitative judgments about art works" (Government of Alberta, 1983). The Co-ordinating Committees also serve as a link between government and curriculum designers, considering and approving the work of ad hoc curriculum committees in each subject area.

The eight-member secondary art curriculum committee showed equal representation from all geographic areas of the province: rural and urban settings and various levels of education. Since the members initially tended to perceive the task in terms of solving problems they associated with the curriculum, many differences in expectations and emphasis were encountered during the first months of meetings. In addition, boundaries and guidelines were already set by the philosophy statement provided by the Co-ordinating Committee, so the early deliberations of the group also had to account for the pre-defined, large scale decisions already made. The task of translating that philosophical framework into a program of specified intent and sequence was predicated on the assumption that teachers would welcome and use a new curriculum and that the result would be more suitable to the requirements of both teachers and government. It was also recognized that teachers would be less enthusiastic about implementing a program that they felt had been thrust upon them than if they felt their concerns were being accommodated by that group. So the chain of commitment was reinforced by informal teachers' meetings and surveys conducted by each committee member among his other local colleagues to register expectations of the new curriculum as well as inadequacies identified in the old guide.

This second group of stakeholders, the ad hoc committee, had substantial vested interest in the character of the completed curriculum. As art teachers, they would be involved in the implementation of the final product which will be in place for at least twelve years. Their desire to develop an exemplary program was strongly evident; professional credibility and sound art educational scholarship were also at stake.

Meetings and surveys done with the province's secondary art teachers revealed some strong expectations. They hoped that the new guide would contain more thorough descriptions of program content and objectives than the previous guide so they would have a more powerful tool to justify their program, timetable, and budget requirements to administrators. They expected more information, a wider approach to teaching about art, and

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Ceramic studio, Banff School of Fine Arts, Banff, Alberta. Photo courtesy of Canadian Government Office of Tourism.

more systematic evaluation techniques. They wanted textbooks and resources to be clearly identified, again to illustrate the case for administrative support for their programs. They also wanted a program that would facilitate planning in an era where teachers' course outlines, evaluation methods, and time allotments are coming under closer scrutiny. Generally, the impression was conveyed that a more detailed, thorough, and flexible guide would be taken more seriously in a time when arts courses are being questioned.

The wide range of art teaching facilities and teacher interest areas quickly became apparent as the responses from teachers were presented at meetings. The spread between well-equipped, resource-rich urban settings and isolated rural art rooms was one factor. In view of the disparity among art facilities, a media-oriented curriculum would place less well-appointed art rooms and their teachers at a further disadvantage. The philosophical statement provided by the Department had placed art-making skills as only one of many important aspects of learning about art. Where the former guide presented a series of skill modules, drawing, painting, sculpture, etc., the new program places these skills within the conceptual frame of drawing (all the ways we make images), compositions (ways of communicating meaning through visual relationships), and encounters (the impact of images). This shift in focus may allow teachers to capitalize on the strengths of their background, experience and training.

Students' needs and expectations also had to be addressed if all stakeholder groups were to be involved. Several surveys and informal discussions were carried out by the teachers and consultants on the committee who had access to classrooms. Although there is often a difference between the requirements students place on art programs and the needs ascribed to them by educators, it was seen as an important step to gather their observations and consider their desires in the planning stages. Also, informal discussion with students provided us with a revealing profile of what they themselves perceived their abilities to be at a given level. These perceptions about their own artistic development were invaluable to the committee as the sequences of experiences and concepts were laid out from Grades Seven to Twelve. Of the 200 Calgary students surveyed, 120 indicated a desire to understand more about art as well as a wish to be more proficient image-makers.

The process described above has been a slow, and by some measures, a very inefficient one. But the cycle of government curriculum revision is also very slow, and the curriculum created by this group will have to serve the art teachers and students of Alberta well into the 1990s. Even before the finished curriculum guide becomes a public document, important changes have begun to affect its final shape. Changes in the atmosphere surrounding education and its purposes in Alberta have placed a new emphasis on the "core" curriculum in the form of a return to province-wide testing. This places new demands on other areas of the curriculum that in turn put pressures on the art curriculum in the form of extra time requirements in core areas for senior students. Changes in one part of school programs must be absorbed by all. The final product of the slow years of development will be different from the curriculum envisioned by the planners at the beginning of the process.

It is unlikely that any single teacher, student, or committee member will find her or his specifications clearly identifiable in the finished curriculum. It is more likely that the flavor and palatability of the whole curriculum has been enhanced by the attempt to bring together the forces of change generated by the government and the expectations and needs perceived by the teachers of the province. The feasibility of this program is just now beginning to be tested, and teachers involved with the new program have reported favorably on their initial experiences with it. We hope that they, and their students, were responding to a little bit of themselves embedded in the program's design. ■

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Joan E. MacLeod is Fine Arts Coordinator, Calgary Catholic School Board, Calgary. Both served on the Secondary Art Curriculum Committee, Alberta Education.

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Government of Alberta. (1983). *Junior high school art curriculum guide.* pilot edition.

CHAPTER V

INTEGRATING THE ARTS INTO THE GENERAL CURRICULUM

As people committed to the arts, we are well aware that there are ways of learning beyond the accumulation of knowledge. Yet we live in a culture where volume of knowledge frequently beats out whatever is in second place. Most of the "important" tests high school and college students take -- SATs, LSATs, GREs -- evaluate volume with little emphasis on performance/skill development and far less on abilities to value, to judge and to interpret. In terms of careers, the arts are among the lowest paying for the amount of education most artists receive, and so they have little prestige with most parents who are concerned that their children learn skills so they can earn decent wages and raise families.

Yet we continue to press on to not only get the arts in the curriculum on their own but to integrate them with other disciplines. Why? The answer is complex and no doubt different for each person involved in the arts and the arts in education, but we propose four factors that motivate many:

1) On a humane level, we realize that the arts are a means to a more satisfied, more fulfilled life, and we want others to experience this. We do not profess to be generously altruistic about this -- for we know that satisfied people make for better friends, colleagues, neighbors and fellow inhabitants of the plant Earth.

2) Because of our experience in the arts, we are convinced of the particular contributions the arts/artistic experiences make to the student learner in developing the higher level thinking skills of problem-solving, decision-making and analysis when they are part of the learning activities in any subject.

3) If we create an interest in the arts, we believe that as students become adults they will attend events, buy art, and perhaps make art themselves.

4) By widening the circle of people who believe in the arts, we will help our cause in the school, making it easier to get more arts teachers, improve the quality and volume of supplies and upgrade our arts facilities.

Whatever our reasons, the task is important. The arts are basic to the human experience and, thus, the arts are basic to education.

INTEGRATION WITH OTHER ARTS

Collaboration is key in many art forms: dance relies upon music, theater needs visual artists and musicians. One of the new art forms of the Seventies and Eighties, performance art -- which started primarily in the visual arts and

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grew to involve performance aspects, thus its name -- is clearly an integrative art. In our schools we can teach cooperatively with arts teachers in other areas to create challenging, exciting learning experiences for students. Projects can be one-half hour activities or they can expand across four to six weeks or a full school year. Some project ideas are:

- Students in vocal music explore the 'musical' elements of sound, form and rhythm in poetry.
- Visual arts students research crafts produced by people living in the "backwaters" area of early colonies, while music students learn the music these people sang at religious services and at social gatherings to understand common themes and emotions.
- Elementary children experience the emotional feeling of colors by becoming an animal that looks like the color and expressing a sound like the color.

List some ideas you would like to try:

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INTEGRATING ARTS WITH OTHER SUBJECT AREAS

Most CAPP committee members can think of a dozen ways the math teacher down the hall could make use of the arts to enrich her/his curriculum. Chances are, most math teachers or science or history teachers, aren't going to think of these ideas themselves. (Just as your mind is not on how to include math in your arts curriculum.) You need to take the time to talk to them. Search out those teachers who are already sympathetic to the arts -- teachers who are concerned about the clarity of language students use in describing their science experiments, teachers who attend the community theater, teachers who use color well in their dress. Spend time talking to these teachers -- about the arts or, better, about what's happening in their classrooms and brainstorm ways the arts could contribute to the teaching and learning experience. Is there a unit where student attention is hard to retain? What topics are the students in history examining, and how could your students and this teacher's students work together on a project? These experiences will be exciting for you as teachers and for your students. In time, other teachers might begin to talk to you, directly or indirectly, about arts possibilities.

Here are some ideas for integrating the arts in non-arts areas:

- Students in a French language class explore the art of mime and read, in French, short biographies and reviews of the artists.
- Students in an American history class examine the songs of union workers during the early years of the Twentieth Century, studying how songs were used to convey ideas and to rouse the spirit of women and men to commit themselves to the unions and union causes.
- Students in math analyze musical composition.
- Students in a Spanish language class learn the language through songs from Spain and Latin America, discussing cultural expression and historical and current events.
- A dinner theater is sponsored by the theater club (which performs a play), the home economics class (which prepares the dinner), and the shop class (which constructs sets for the play).
- A science class works with an art class to first make paper and then to work this paper into two-dimensional and three-dimensional works of art.
- Elementary children construct toys that colonial children would have played with.

Think of a teacher down the hall who has gone to a concert or remarked about a painting. What does she/he teach, and what are some arts ideas that you could talk to her/him about?

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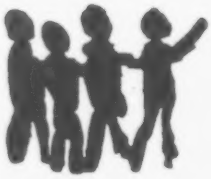

Art teaches what history does not:
the life, the death and re-birth
of the human spirit.

A Twins Cities' Artist

SUPPLEMENT: CHAPTER V

Integrating the Arts into the General Curriculum

BOOKS AND MATERIALS

Handbook: Teacher Education for Aesthetic Education
Bernard S. Rosenblatt
CEMREL, INC.

Integrating the Arts into Foreign Language Education
The New York State Association of Foreign Language Teachers

MARA: Mathematics/Architecture Related Activities
The State University of New York
The State Education Department
Bureau of Curriculum Development
Albany, NY 12234

Connections: Linking the Arts and Basic Curriculum
The Arts in Education Program
Oklahoma State Department of Education
2500 North Lincoln Boulevard
Oklahoma City, OK 73105

China and the Child
(Guidebook and slide-tape)

Sounds of Worship: Music in the Practice of Six Religions
(Study guides and slide-tape)

Demi Sites Project
(Manual)

Arts Alive
(Video cassettes)

Silent Forest
(Record, play and graphics work)

The above five resources are available from:
Susan Vaughan
Minnesota Department of Education
Capitol Square
St. Paul, MN 55101

Art and Writing: Enhancing Expression in Images and Words

Kit Grauer

The past four years have seen the growth of a unique curriculum innovation in elementary schools in parts of British Columbia. Linking learning in the art and language arts curriculums in the elementary grades has evolved not because of provincially mandated change but from teachers sharing with other teachers the advantages of combining children's visual verbal experiences. What started out as a simple idea meant to help teachers talk with children about their art and the art of others, grew into classroom approaches which encouraged visual and experiential modes of learning in conjunction with verbal and written expression. Discretion to adapt and modify the linking of art and writing processes was an essential ingredient in evolution of the curriculum and its implementation. Teachers became involved because they saw the benefits to children in their classrooms and because they shared in this change.

During the late seventies, a new awareness of the importance of reasoned criticism and art history was touted in art education journals and at conferences. As well as being creators of art, children were expected to be enlightened critics and consumers. Teachers looked for ways to encourage talking about and appreciating art. A new reliance on verbal and written skills entered the art classroom. At the same time a process approach to teaching writing was being expounded by influential language arts educators. Children were viewed as learning written language because it enlarged their capacity to shape their experiences into meaning and to represent meaning to themselves and others. This functional approach to learning seemed ideally suited not just to written expression but to visual expression as well.

The kindergarten children pictured here had just returned from a field trip to a nearly dairy farm. The children were excited to record their images and represent their experience, as the action around the paint table demonstrates. Some verbalized as they worked, others were simply engrossed in the act of painting. Daniel, a five year old, held up his picture and dictated his "story" to the teacher. "The cows are gone to sleep because they're tired. They had a big day. They've been milked and they played with the other cows. The cows feel fine in the sun. When the cows wake up they'll get milked again, I guess. The fence is there so the dog won't get out. We saw a real dog in the cow's part of the farm. It's cloudy because it's going to rain."

Children's art experiences allow them to use intuitive and feeling ways of learning and knowing. Verbalizing and writing about those experiences encourages structured, sequential aspects of learning. Art does not always illustrate language any more than language can always explain art. They are two different modes of communication that can, however, be used to complement and expand understandings. Typically, education

***In this article . . .* Grauer advocates the marriage of language arts and visual arts. "Art does not always illustrate language any more than language can always explain art. They are two different modes of communication that can, however, be used to complement and expand our understandings."**

develops primarily the linear skills of reading, writing, and arithmetic. But concern for logic, order, and reason needs to be balanced by a concern for creativity, imagination, and intuition.

In the Richmond school district the climate was one of support for classroom change. Teachers were encouraged to participate in individual, school-based, and district-wide professional growth. Many elementary and secondary teachers had been working on separate district committees on the problems of putting theory and research on written expression and art education into practice. In the spring of 1980, six classroom teachers met with me to produce materials that teachers had requested to help them talk about art with children. The work of this committee led to the initial construction of a set of curriculum materials called "stARTing with Pictures" that linked the two subject areas of art and writing and established a process approach to teaching these subjects. Examples of two of the cards in this first set show how the process approach to art and writing was defined.

Many teachers did not see this as a particularly radical idea. They had already discovered that having children experience an art project and then write about it or vice versa enhanced both experiences. However, what did evolve was understanding of a common framework for teaching art and writing from idea generation to final presentation.

The Kindergarten, Grades One, Two, and Three at McKay Elementary, for example, worked together on the theme of Dinosaurs. Children's visual and verbal skills were used to explore projects such as a large paper mache dinosaur, wall mural, dioramas, paintings, Big Books (books written and illustrated in a large format so they could be enjoyed by the whole class), prehistoric word booklets, poems, graphs, and even some songs and music around the theme. This approach involved all the primary teachers, provided an audience among the classes for the children's work, and linked learning in Science, Language Arts, Math, Music, and Art.

The set of lesson cards, "stARTing with Pictures", was presented to interested teachers in after-school workshops at district and school levels. From this start, the program blossomed with two summer courses for teachers from the district and a provincial institute held for interested teachers from around the province who then became resource people for implementation in their own districts.

One of the chief reasons for success was the active role that teachers assumed in changing and deepening the experiences in their own classrooms. Avenues for sharing, such as support groups of teachers in a single school, the linking of teachers at various grade levels and in various schools, and providing district idea changes which celebrated teachers' successes, were all instituted as more people became involved. In Richmond, there have been three district Art and Writing classroom idea displays with participation by over half the elementary staffs. Idea booklets have been produced from these displays in a format that encourages teachers to see themselves as curriculum developers and implementers. Other school districts have followed this lead. Schools have begun to identify the linking of art and writing as a major school goal and are holding school-wide Art and Writing displays and parents' evenings which emphasize the process model. Instead of witnessing a passive display, parents are asked to become active participants in understanding the importance of this approach to their children's education.

Writing and illustrating class or individual student books was one of the main ideas spawned by linking art and writing in classrooms. Children began to see themselves as authors and illustrators in a real sense as their ideas were put into book form, read by their classmates, and placed in class and school libraries. We were fortunate in obtaining community funding and support from Canadian book publishers to provide children with the opportunity to interview practising authors, illustrators, and artists. They provided models for children to see themselves in these adult roles. Talking and listening to published authors and illustrators contributed to the students' understanding of their own experiences in communicating through pictures and words. When author Ann Blades explained that she had to do many drafts of her pictures before she found the one that best expressed her thoughts, the students could empathize and understand; they knew what drafting really meant. By showing her sketch books and rough drafts, she showed the students that the process they were following made sense beyond the world of the school. Writing and illustrating may well have become a life goal instead of a mere school activity. Parents proudly reported their children were busy at home working on their own initiative. The ability to express thoughts and ideas had become, for many children, part of their lives. ■

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ERIC/RCS Report

Developing Language and Thought through Creative Drama

Fran Lehr

It is unfortunate that the word "creative" has become so overused and misused in education. Pointless exercises in word association and list-making termed "creative" writing; loud, disruptive actions called "creative" expression; and random smears of water colors labeled "creative" art have all helped to make teachers leery of any activities so designated. For this reason, many language arts teachers have dismissed creative drama as a time filler—something to do on a slow Monday. Like the other "creatives," however, creative drama, used properly, has a legitimate educational role to play in the language arts curriculum. Through the guidance of an imaginative teacher, it can be an effective means of combining the study of literature and language. By providing children with opportunities to express themselves spontaneously in a variety of situations, creative drama can be a tool for language and cognitive development.

The Nature of Creative Drama

As Valeri and Meade [ED 178 668] point out, in order for creative drama to be of value in the classroom teachers must approach it as they would any other teaching task. Creative drama activities must be carefully thought out and planned as part of the curriculum. Logically, the first step in this planning should be developing an understanding of what creative drama is and what it is best used for. In its publication "Creative Dramatics in the Elementary School" [ED 154 434], the Texas Education Agency describes creative drama as both a teaching tool and an art form that can be 1) a means toward more comprehensive understanding of concepts from various subject areas; 2) a device for strengthening the integration of thought, action, and language for children; 3) a method by which the teacher can gain insight into the interests of students; 4) an exercise that allows children to develop their natural inclinations to dramatize, as well as their skills in communicating ideas in a variety of ways; and 5) a communal activity that enables children and teachers from diverse backgrounds to meet and share their experiences.

Furner [ED 136 263] defines creative drama as language in operation. It is, she points out, a central focus of the personal growth model of language arts instruction that emerged from the 1966 Dartmouth Conference. Citing John Dixon, who wrote the conference report, Furner notes that the model is based on the premise that in sharing experience with others, humans use language to make that experience real to themselves. Language, then, becomes free movement between dialogue and monologue, and between talk, drama, writing, and literature which results in a store of shared experiences from which children can draw in building their own representations of experience.

Furner also sees creative drama as providing opportunities for varying language usage according to the participant and spectator roles set forth by James Britton.

Heinig [ED 151 851] argues that children begin to acquire both the rules of language and the strategies for using language as soon as they begin to speak; employing such devices as temper tantrums, threats, and pleading in ways that are sometimes effective and sometimes not. They learn to adapt their language depending upon their audience and the circumstances, and they continue to refine and develop this process throughout their lives. To help children in this task, language arts teachers should use creative drama exercises that will permit students to expand their range of strategies and teach them to judge which are most appropriate for a given situation.

Bringing Creative Drama into the Classroom

In "Creative Dramatics in the Elementary School," the Texas Education Agency stresses the importance of structuring activities so that students develop their skills. Its publication suggests a general pattern of development that is evident in five dimensions: 1) from teacher directed to group-centered activities, 2) from simultaneous playing in unison by an entire class to individual playing of characters as members of the group dramatize a story, 3) from nonverbal participation to playing a role with improvised dialogue; 4) from sessions lasting five or ten minutes to those lasting an entire class period; and 5) from simple activities requiring response to a stimulus to complicated narratives created by the children through characterization and interactions with others.

Sharpham [ED 179 988] suggests that creative drama activities be structured along a continuum from what he terms predrama through fantasy drama to human drama to ensure that students grow and develop in their work. Predrama, as the name implies, refers to the activities that are used to prepare students for creative drama. Such activities might include sense awareness exercises, movement work, storymaking, and exercises in the use of the imagination. Fantasy drama allows students to explore ideas drawn from myths, legends, fairy tales, animal adventures, and futuristic events. It relies heavily on the imagination and permits students to investigate anything and everything to prepare their dramas. These activities take on shape, requiring a beginning, a middle, and an end, and depend on action to be effective. Human drama involves the exploration of the possibilities of living. Rather than dealing with fantasy events, students learn to explore the possibilities of being human and of living in the real world.

Activities

Sharpham proposes that teachers introduce their students to creative drama gradually. He suggests using exercises that are developed around a central theme and that flow one into the other so that students can see a shape in the lesson. Since creative drama involves an entire class, the best place to begin in preparing students for activities that will involve movement and self-expression is where they are—at their desks. Sharpham outlines a number of exercises that can be used to put students at ease with the idea of using their bodies as instruments of expression. One makes the hands the focus of attention. At the teacher's direction, the students can use their hands to depict the motion of leaves falling, water flowing, or smoke rising. More complicated actions might have the students illustrating how they would open a long-awaited present or handle an injured pet. Beginning with a simple exercise in which students use their hands to mime snow falling, a teacher could proceed to activities in which students made snow balls, shoveled snow into a large pile, made a snowman or woman from the pile, became the snow creation, and then melted in the sun.

Valeri and Meade [ED 178 668] offer a large number of activities that may be used to introduce students to creative drama. One exercise, designed to familiarize students with the dimensions of sound, requires them to use only their voices, hands, and feet to make such sounds as rain falling on the ground and thunder roaring. Another asks them to identify the speaker on tape recorded passages made by classmates who have disguised their voices. An exercise in intonation requires students to say a sentence in a variety of ways that convey their attitudes, for example, as if they were standing on ice with their shoes off or were speaking to a dog.

From such simple sensory awareness and movement exercises, students should gradually be moved into activities that have beginnings, middles, and ends. As prompts for these activities, teachers might call upon readers, children's literature, mythology, legends, fables, and animal tales. One such exercise, drawn from the compilation of the Texas Education Agency, is built around the story of Icarus. It asks children to imagine that they are lost in a labyrinth, to construct ways of escape, and to pretend to fly. The children work in pairs to illustrate different parts of the story, concentrating on such things as how the wax and feather wings could be attached to Icarus's body, what his beginning attempts at flying would look like, and how he might have landed.

Heinig [ED 151 851] describes a technique she terms "narrative pantomime," which uses literature that has interesting actions that children can easily act out. *The Tale of Peter Rabbit* is one such narrative pantomime. This story has a character who is faced with a number of problems that he must solve. The actions of the story permit children to pantomime Peter as he cries over his predicament, encounters a cat, and finally settles upon a course of action.

Stewig [ED 120 793] takes this activity one step further through what he calls improvisation. This goes beyond merely asking children to act out or interpret the actions in a story to asking them to extrapolate and extend the original material with their imaginations. In addition to performing in the roles of the greedy king and his docile daughter in the myth of King Midas, children might also improvise answers to such questions as how the king became so greedy; how he reacted to other people, such as his servants and the townspeople; and how he might have solved his problem in other ways.

"Building Volume within the Student"

Once students have become familiar and comfortable with the techniques of creative drama, the teacher can begin to use those techniques to stimulate thought. For British educator Dorothy Heathcote [Wagner, ED 130 362], creative drama ("building volume within the student") is to be used as a means of seeing beneath the surface of actions to discover their real meanings. To achieve this, Heathcote created a technique that involves the teacher playing "in role." That is, the teacher creates situations that challenge students to think and respond. These situations can be drawn from any subject area. Heathcote, for example, once assumed the role of governor of an American colony before the Revolution in order to get her students to understand what life was like for the colonists. She had the students throw snowballs at a British guard, who responded by shooting one of the children. To add even more conflict to the situation, Heathcote (as governor) then ordered the parents of the slain child to billet the guilty guard for the night or risk imprisonment. In situations such as this, students are not only asked to assume a role, they must consider the consequences of their actions in that role. Often they develop a new perspective on a situation and on their own powers of problem solving.

Getting students to consider the possibilities of language and to become creative and critical thinkers is not an easy task. However, for teachers willing to devote time and thought to planning activities such as those described in this report, the task can be rewarding. In addition to the materials cited, the ERIC system contains a number of documents that deal with creative drama. These may be found by consulting monthly editions of *Resources in Education (RIE)* and the *Current Index to Journals in Education (CIJE)* under the heading "Creative Dramatics."

References

Creative Dramatics in the Elementary School. Austin, TX: Texas Education Agency, Austin, Division of Curriculum Development, 1978. 78 pp. [ED 154 434]

Furner, Beatrice A. "Creative Drama: A Program Rationale Via Participant Involvement." Paper presented at the sixty-ninth annual meeting of the National Council of Teachers of English, Chicago, IL, November 1976. 11 pp. [ED 136 263]

Heinig, Ruth Beall. "Creative Drama as an Aid in Children's Development of Communication Strategies." Paper presented at the annual meeting of the National Conference on Language Arts in the Elementary School, Phoenix, AZ, April 22-24, 1977. 15 pp. [ED 151 851]

Sharpham, John P. *Creative Drama as a Resource. K-12. Language Arts Monograph.* Springfield, IL: Illinois State Office of Education, 1979. 28 pp. [ED 179 988]

Stewig, John Warren. *Creative Drama.* Grand Forks, ND: North Dakota University, Center for Teaching and Learning, 1975. 16 pp. [ED 120 793]

CHAPTER VI

STAFF DEVELOPMENT

The major objective of the second year of the CAPP program is the IMPLEMENTATION of expanded arts programs. Objective #3 reads: "Given local assessment, training and local planning, each participating LEA will develop K-12 curricula, including a review cycle, in each of the areas of: visual arts, music, dance, theatre and creative writing."

The previous sections of this manual dealt with the process of curriculum building in each of the arts areas. Since this process is a lengthy one - one to two years for each discipline, each CAPP committee will set its own priorities on which area to concentrate on first. A full year will most likely be spent on the development of each of the five curricula.

Once the specific K-12 curriculum has been developed, agreed upon by the teachers who will be using it, and its use authorized by the local school board, the crucial phase of IMPLEMENTATION of the curriculum must be carefully planned and executed. Ideally all potential users of the curriculum will have been involved in the development, but this does not guarantee that it will be effectively utilized in the classroom.

The administration must offer assistance to teachers in putting a new (or revised) art, music, etc., curriculum into operation. The administration must support some form of staff development.

SCHEDULING STAFF DEVELOPMENT

Teachers should be allowed school time and/or pay for summer or after school hours training. Preschool workshop days are the first option. Assuming that development of a curriculum in any of the arts areas will take a full year, at least one of the fall workshop days could be devoted to arts education, in general, for the entire staff. A specific inservice could then be developed for staff members who will be using the new curriculum. This will not be enough time, however, and two-to six-hour inservice sessions should be provided throughout the year.

New Minnesota Department of Education Summer School legislation provides financial help in curriculum development (which includes implementation). This would be a good source of funds.

Implementation is dependent on administrative support first, but the cooperation of staff is essential to put any new program in operation. This means staff must be knowledgeable of the program. Staff development is not static, but must develop and grow in tune with the needs of the school or district.

Another implementation plan could include an intensive three to five day summer inservice workshop followed by year-long formal or informal contacts with teachers. Or a district may decide to schedule monthly half-day or day-long inservice workshops. Scheduling of workshops may vary between districts, as long as the key components -- enough time and ongoing follow-up -- are included in the plan. Instructional change does not occur quickly or easily.

The following is a framework for designing inservice staff development programs.

A FRAMEWORK FOR STAFF DEVELOPMENT PROGRAMS

Assumptions Underlying This Framework

1. All personnel need inservice throughout their careers.
2. Improvements take considerable time.
3. Participants vary widely in competencies, readiness and learning styles.
4. Growth requires group and personal commitment.
5. Districts have responsibility for providing resources and training necessary to implement new programs.

Inservice education may be viewed as having five distinct but related stages. These stages include Readiness, Planning, Training, Implementation, and Maintenance. While these stages are discrete and tend to be sequential, they are part of an ongoing cycle of inservice education.

A. Readiness

This emphasizes understanding of and commitment to a new program by a school staff. A school climate that supports change is developed at this time.

1. Mobilizing support. This is obtained through involvement of teachers, principals, school board members and parents -- in other words the CAPP committee can take the lead here. The separate curriculum committees will also have helped in this.

2. Leadership. This comes from the CAPP committee first, but must then be assumed by administrators.

B. Planning

A major defect in inservice education has been poor organization and planning. Before planning inservice activities, CAPP defined goals and objectives must be refined into specific inservice objectives, needs assessment must be done and resources identified.

1. Inservice objectives should include three types: 1) knowledge objectives which deal with learning specific content, 2) strategies objectives which deal with new procedures, and 3) attitude objectives.

2. Needs assessment of the teachers should be done to identify the gap between what "should be" -- the new CAPP generated art curriculum -- and what "is".

3. Available resources for conducting inservice includes staff, school time available, funds, and outside resources people.

4. Planning for inservice activities should include: 1) opportunities to build relationships, 2) time for sharing, 3) pre- and post-assessments, and 4) learning options for differences in learning styles.

C. Training

There are many options - workshops, independent study, teacher exchange, graduate courses. But the primary vehicle continues to be workshops. Definition of workshop: "a group of people participating in structured activities during a specified period of time to accomplish pre-determined goals and tasks which lead to new understanding and changes in professional behaviors."

1. Orientation activities should provide participants with a clear understanding of inservice objectives, the sequence of activities, expectations of learners, and how the workshop relates to their needs.

2. Learning teams should be utilized because adults learn through informal interactions during inservice education.

3. Choices for participants, in selecting at least some objectives, activities and materials, are critical in adult learning.

4. Experiential learning or learning-by-doing is another essential feature of effective adult learning success. These activities help teachers to see how the new information can operate "back home" in their own classes.

5. Leadership of the inservice should utilize local personnel as much as possible. Successful implementation appears to be more likely when local staff vs. "outside experts" are utilized.

6. Providing feedback is important early in the inservice workshop to make sure that participants are receiving the assistance they need in order to be successful.

7. Commitment to implement should be obtained at the end of the workshop by allowing time for participants to review and to make tentative plans for implementation.

8. Evaluation should be done throughout and at the conclusion of each workshop session.

D. Implementation

On-the-job implementation of what has been learned in the training stage should begin as soon as possible. A common complaint about inservice programs is that what is learned seldom finds its way into practice. At the end the workshop, each participant should have a written plan for implementing their learning.

1. Follow-up assistance should be provided for, since teachers need ideas and encouragement from their peers and supervisory personnel to adopt and implement what they have learned.

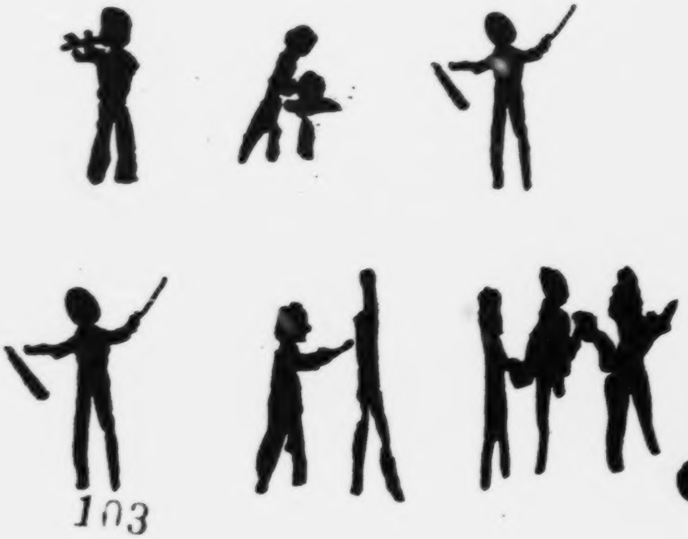
2. Administrative support and recognition is needed for lasting changes. This can be done by giving formal and informal recognition to people who are making desired changes and through budgeting funds and other resources to support specific changes in practice.

E. Maintenance

New professional programs are not automatically permanent within a school. They need continuous monitoring and nurturing in order to become fully integrated into the total educational program.

CONCLUSION

Professional growth leading to program change is a complex, human task. It requires a climate conducive to learning and change. It is based upon clear goals and objectives derived from careful needs assessment. It includes opportunities for field-testing, feedback, and adjustment. Above all, it takes time. But the goal of better arts education for all children is justification for this time and energy. The planning and delivering of successful inservice training to teachers is crucial in order that long-term, lasting changes be made.



SUPPLEMENT: CHAPTER VII

Staff Development

BOOKS AND MATERIALS

Staff Development/Organization Development
1981 ASCD Yearbook
224 North Washington Street
Alexandria, VA 22314

STAFF DEVELOPMENT

WAYS TO PROCEED

1. Top down - comes from central office, conducted by central office.
2. Bottom up - teachers asked to look at themselves and identify voids.

SOURCES FOR STAFF DEVELOPMENT

Effectiveness **			Source
Cost	Knowledge	Availability with follow up (daily)	
N	N	N	1. College and university professors
N	N	Y	2. Private consultants and firms for hire
Y	N	N	(3. State education agencies ((4. Regional education agencies or units
Y	Y*	N	5. Publishing company consultants
N	Y*	N	6. People from other schools and districts that have a program like yours
Y	Y?	Y	7. Local leadership personnel

** Effectiveness considerations are based on the value your district might receive with respect to the specifics of your curriculum.

* They would not be able to deal with the organization and administration dimension of your program building effort.

? Local leadership can be and should be knowledgeable about the total "program".

Staff Development Must Be:

1. Comprehensive
2. Intensive
3. Continuous
4. Relevant

ANOKA-HENNEPIN INDEPENDENT SCHOOL DISTRICT NO. 11

STAFF DEVELOPMENT OPINIONNAIRE

Prepared
by
members of the
Staff Development Committee

INTRODUCTION

The Staff Development Committee asks your cooperation in helping to develop a continuing program of interest and value for your professional and personal development. One familiar component of staff development is in-service. We would like your perceptions of what staff development ought to be. Would you please aid us in identifying those areas of need that would provide a meaningful program for you?

We especially need your specific ideas on how to deal with your needs. Not all of your ideas can or will be used, but we need to know the general directions of your thinking and your fresh, stimulating ideas to set up an invigorating staff development program.

DIRECTIONS

Please check (✓) one response for each item. Your thoughtful comments will be most helpful.

If you have a question concerning this opinionnaire, please contact a member of the School District's Committee whose names are found on page 4.

MY INTEREST					AREAS FOR STAFF DEVELOPMENT		COMMENTS OR IDEAS
Highest Interest	High Interest	Some Interest	Little Interest	No Interest	I.	Delivery Systems for Staff Development	
☐	☐	☐	☐	☐	1.	District Wide Seminars	____________
☐	☐	☐	☐	☐	2.	Out of District Workshops	____________
☐	☐	☐	☐	☐	3.	Inspirational Speakers	____________
☐	☐	☐	☐	☐	4.	District Sponsored Courses (for college credit)	____________
☐	☐	☐	☐	☐	5.	District Sponsored Courses (for no college credit)	____________
☐	☐	☐	☐	☐	6.	College Credit Courses	____________
☐	☐	☐	☐	☐	7.	Building Level Programs	____________
☐	☐	☐	☐	☐	8.	Teacher Exchange	____________
☐	☐	☐	☐	☐	9.	Materials Exchange	____________
☐	☐	☐	☐	☐	10.	Professional Discussion Group	____________
☐	☐	☐	☐	☐	11.	Teacher Center	____________
☐	☐	☐	☐	☐	12.	Outside Consultants	____________
☐	☐	☐	☐	☐	13.	Work Experience in Your Field	____________
☐	☐	☐	☐	☐	14.	Other	____________
					II.	General Development Areas	
☐	☐	☐	☐	☐	15.	Professional Concerns	____________
☐	☐	☐	☐	☐	16.	Clinical Supervision (Feedback of Observations for teacher growth)	____________
☐	☐	☐	☐	☐	17.	Communication	____________
☐	☐	☐	☐	☐	18.	Resource Identification	____________
☐	☐	☐	☐	☐	19.	Curriculum Development	____________
☐	☐	☐	☐	☐	20.	Teaching Skill Development	____________
☐	☐	☐	☐	☐	21.	Alternative Teaching Methods	____________
☐	☐	☐	☐	☐	22.	Human Sensitivity	____________
☐	☐	☐	☐	☐	23.	Discipline	____________
☐	☐	☐	☐	☐	24.	Information for New Teachers	____________

MY INTEREST Highest Interest	High Interest	Some Interest	Little Interest	No Interest	AREAS FOR STAFF DEVELOPMENT		COMMENTS OR IDEAS
					II.	General Development Areas (continued)	
☐	☐	☐	☐	☐	25.	Personal Planning (stress management, time management, promotional possibilities, career change, retirement, etc.)	
☐	☐	☐	☐	☐	26.	Knowledge of District Functions (PER, Program Budgeting, Requisitioning)	
☐	☐	☐	☐	☐	27.	Program Coordination/Articulation	
☐	☐	☐	☐	☐	28.	Other	
					III.	Specific Issue Areas	
☐	☐	☐	☐	☐	29.	Life and/or Death Education	
☐	☐	☐	☐	☐	30.	Futuristics	
☐	☐	☐	☐	☐	31.	Career Education	
☐	☐	☐	☐	☐	32.	Child Abuse	
☐	☐	☐	☐	☐	33.	Identification with Mainstreamed Handicapped	
☐	☐	☐	☐	☐	34.	Chemical Dependency & Identification	
☐	☐	☐	☐	☐	35.	Chemical Dependency & Identification	
☐	☐	☐	☐	☐	36.	Testing	
☐	☐	☐	☐	☐	37.	Student Evaluation	
☐	☐	☐	☐	☐	38.	Teaching the Adult Learner	
☐	☐	☐	☐	☐	39.	Other	
					IV.	General Content Areas	
☐	☐	☐	☐	☐	40.	Language Arts	
☐	☐	☐	☐	☐	41.	Reading	
☐	☐	☐	☐	☐	42.	Mathematics	
☐	☐	☐	☐	☐	43.	Social Studies	
☐	☐	☐	☐	☐	44.	Science	
☐	☐	☐	☐	☐	45.	Physical Education	
☐	☐	☐	☐	☐	46.	Art	
☐	☐	☐	☐	☐	47.	Music	

MY INTEREST					AREAS FOR STAFF DEVELOPMENT		COMMENTS OR IDEAS
Highest Interest	High Interest	Some Interest	Little Interest	No Interest			
☐	☐	☐	☐	☐	48.	Foreign Language	________
☐	☐	☐	☐	☐	49.	Industrial Arts	________
☐	☐	☐	☐	☐	50.	Home Economics	________
☐	☐	☐	☐	☐	51.	Health	________
☐	☐	☐	☐	☐	52.	Guidance	________
☐	☐	☐	☐	☐	53.	Business	________
					54.	Vocational Education	
☐	☐	☐	☐	☐		a. Agri/Business	________
☐	☐	☐	☐	☐		b. Automotive	________
☐	☐	☐	☐	☐		c. Health Occupations	________
☐	☐	☐	☐	☐		d. Office Occupations	________
☐	☐	☐	☐	☐		e. Service Occupations	________
☐	☐	☐	☐	☐		f. Technical	________
☐	☐	☐	☐	☐		g. Trade and Industry	________
☐	☐	☐	☐	☐	55.	Other	________

56. What do you think a staff development program is?________

____

57. What should be the relationship between personnel evaluation and staff development?________

____

V. The following is optional information which may aid us in identifying the needs of special groups of people.

School(s) where you teach________

Number of years in Teaching (check one)	Grade Level (check)
____ 0-5	____ Pre-Kindergarten-3
____ 6-10	____ 4-6
____ 11-15	____ 7-9
____ 16-20	____ 10-12
____ Over 20	____ Post Secondary

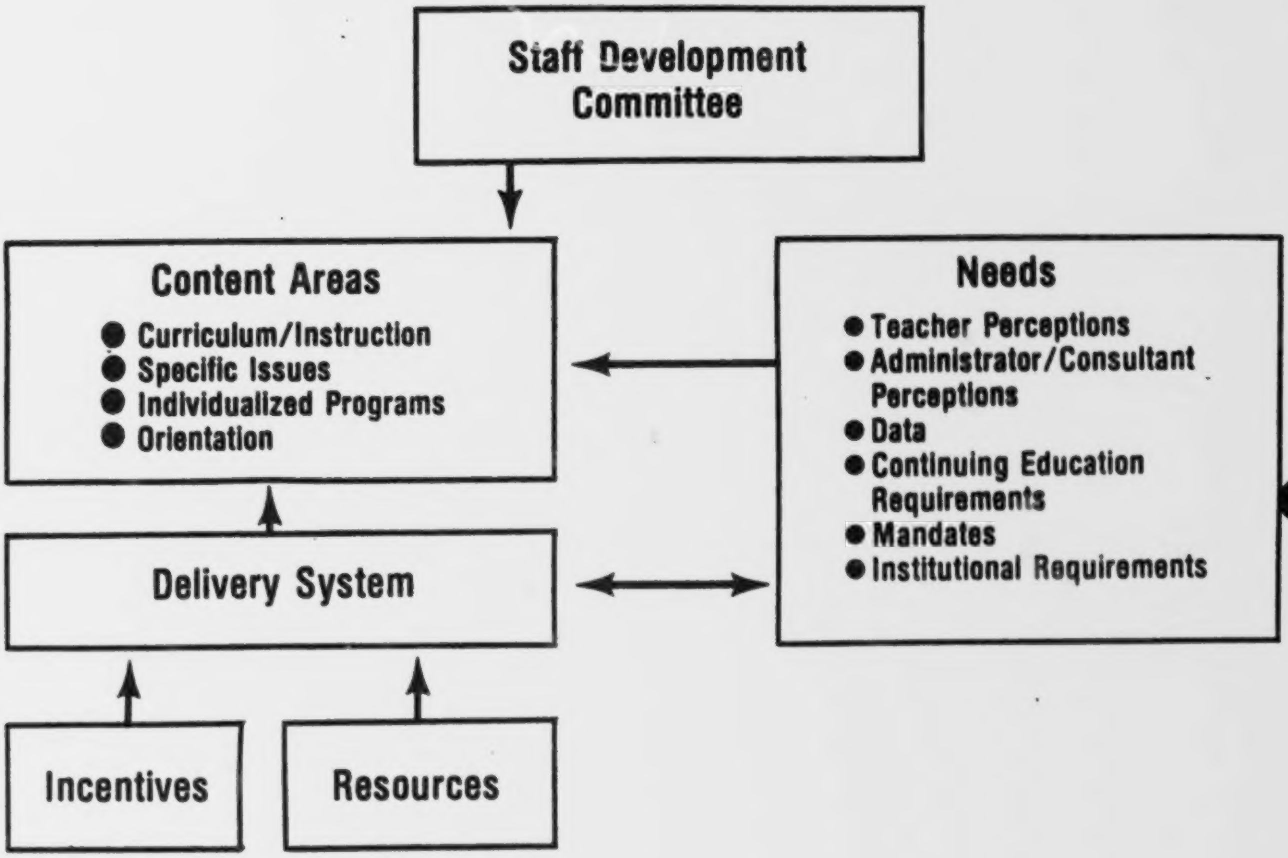
Subject(s) taught________

IF YOU WOULD LIKE MORE INFORMATION ON STAFF DEVELOPMENT OR THIS QUESTIONNAIRE, PLEASE CONTACT A MEMBER OF THE COMMITTEE.

Dr. Robert Blaine - Secondary Curriculum
Lorraine Coller Boyle - Mississippi
Roger Damerow - Anoka Senior
Gerrie Driessen - Vocational Education
Art Dussl - Anoka Senior
Peter Enich, Washington
Terry Gabrielson - Elementary Curriculum
Debbie Hagberg - Franklin
Rance Howe - English Consultant
Kathy Jorissen - On Leave
Jim Kornov - Speech/Language Coordinator
Carol Swenson - Personnel
Dr. David Wettergren - Dept. Supt. (Ex-Officio)

Anoka-Hennepin
Independent School District No. 11

STAFF DEVELOPMENT MODEL


Staff Development Committee
Content Areas
● Curriculum/Instruction
● Specific Issues
● Individualized Programs
● Orientation
Needs
● Teacher Perceptions
● Administrator/Consultant Perceptions
● Data
● Continuing Education Requirements
● Mandates
● Institutional Requirements
Delivery System
Incentives
Resources

CHAPTER VII

RESOURCES

A strong Curriculum capitalizes on and uses resources -- human, technological and "traditional" books, magazines and newsletters.

Resource means "new or reserve sources of supply or support." This section will help you identify resources that are available on a community, regional, state and national level to aid you in the implementation of your comprehensive arts plan.

INTRODUCTION

A. Why Resources?

Because of its very nature -- your school's comprehensive arts Curriculum will constantly require the help of outside human, written, and media resources to implement it. And that's what makes it so exciting and dynamic. "All the arts for all the kids" requires an exchange of ideas and resources on community, regional and state levels. Whether it is an artist in your classroom, a curriculum expert who does a district inservice or a comprehensive arts section you add to your library, resources will be an important part of implementing your comprehensive arts plan.

B. When To Use Resources

Resources are aids. They are used by students to learn better - or to help teachers work better with the student. We often use aids when we want:

. . . help with a problem
. . . to gain a different perspective or a new idea
. . . to fortify our own ideas
. . . to build a network
. . . to see what we haven't thought of
. . . to see what we have thought of
. . . to have fun

C. How To Use Resources

Fully utilizing resources takes planning. Once you have identifed your objectives for the year, you can then explore the resources to determine what's available to support those objectives. You can then select those that you think will be most effective. Here's where you can - and must - be creative. Consider all the possible ways you can use a parent volunteer, a visiting artist, a videotape, or a touring art exhibit.

D. What Resources Are There?

In building your Curriculum, you will want to check out the people, the organizations, the media and the written materials that are available. The following section will identify resources in each of these categories. Go sleuthing on your own and find many more.

PEOPLE AND ORGANIZATIONS

A. Artists in Education

Artists* can be a rich resource for you and for your students. Artists can help you advance in your art form, be a source of new ideas for you in your teaching and provide a welcomed change in your regular routine. Artists can work with groups of students or one on one with a single student. They can demonstrate, perform or exhibit their art. Artists help give students ideas about how they could have a career in the arts.

Artists can be integrated into your Curriculum through a residency, a visit or an inservice.

1. Where to Find Artists

You can find artists within:

COMMUNITY	● your own backyard ● your school ● your parent groups ● your district ● your students, current and former ● ● ●
REGION	● your regional arts councils (see Appendix) ● area arts groups ● area colleges and universities ● community education centers ● clubs or associations ● galleries or museums ● park and recreation systems ● your ECSU ● ● ●

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*For the purposes of this section, "artists" include both individual artists and arts organizations such as theaters, orchestras and dance companies.

STATE

- Contact MSAB for lists of artists involved in AIE and other touring programs
- Contact The Affiliation for artists on their touring program
- Contact SMAHC for a copy of the new directory of artists in Minnesota that tour
- Contact service organizations such as COMPAS, Film in the Cities, Minnesota Composers' Forum, the Playwrights' Center and The Loft for names of individual artists
- Contact the Arts Resource and Information Center of the Minneapolis Institute of Art for their listing of artists
- Read the newspapers for ideas about artists
- Talk to other schools to learn whom they have sponsored
-
-
-

Addresses for the organizations mentioned above can be found in the Appendix.

2. Programs with Artists

Artists can support what you are doing in the classroom in a variety of ways. They can support the work you're doing with students; they can teach an area where you are not strong; and they can be used during a focus on a special topic that the entire school is involved in, such as "poverty" or "futures".

Schedules in working with artists vary. Some schools contract with an artist to visit one day a week for five weeks, others have an artist in residence for two consecutive weeks, others engage an artist to work with teachers in a series of professional development workshops. The kind of program you set up depends upon your needs and interests, your students' needs and interests and the financial resources available to you.

Planning a residency so that it blends with your curriculum and works well logistically is not difficult, but it does take some thought and attention to details. There are many good resources available to guide you through this process. Several are listed on pp. 87-88 and one is included in the Supplement of this chapter.

To spark your imagination about artists in schools programs, here are some ideas:

- A high school engaged Illusion Theater for a six-week residency to assist them to produce their own, original musical play.

- A school engaged a writer through COMPAS for a one-week residency. For one class period each day, the writer met with all the teachers of the English Department for an in-service, providing the teachers an opportunity not only to develop their own writing skills but also to get to know other teachers in a way they never had time to before.

- Four elementary schools in Detroit Lakes sponsored four folk singers, Charlie Maguire, Pop Wagner, Bob Bovee, and Gail Hail, with the one-week residencies culminating in a concert featuring all four folk singers.

- A high school engaged film and video-maker Bob Schwartz in a two-week residency to work with students to create a video about the senior citizens in their small rural community.

3. How to Meet the Fees of Artists

Fees for artists' service vary widely, depending upon the nature of the project. You can get funding through a variety of sources. Some sources have funds set aside solely for artists in education activities, such as the Minnesota State Arts Board and most regional arts councils. For more information, turn to Chapter IX Funding.

B. Other People

1. Professional associations

Professional organizations are a means of networking. Here you can keep abreast of new ideas and concerns shared by others and you can gain a sense of belonging and support - often needed qualities in times of intense and up-hill work.

Here are some of the professional organizations in the State:

a. Minnesota Art Educators
b. Minnesota Music Educators
c. Minnesota Council of Teachers of English
d. Minnesota Association of Health, Physical Education, Recreation and Dance (MAHPERD)
e. Minnesota Teachers Association
f. Minnesota Federation of Teachers
g. Speech Association of Minnesota
h. Minnesota Associaton of Secondary School Principals
i. Minnesota Association of Supervision and Curriculum Development
j. Minnesota Association of School Administrators
k. Minnesota Elementary School Principals Association
l.
m.
n.

[For addresses for these organizations, consult the Minnnesota EDUCATIONAL DIRECTORY, Minnesota Department of Education, Documents Center, Capitol Square Building, St. Paul, MN 55155 (612/297-3000)]

2. Consultants

Consultants can be useful in a number of ways. As an outsider, they can provide a fresh, objective perspective; they can, depending on their skills and background, focus on a specific area that no one locally knows much about; and, often times, the novelty of an outsider (or the assumed credibility of someone because they are an outsider) can get the attention of the decision makers or others in your school or community in a way that your group alone is not able to.

Consultants can assist you in a variety of ways, including curriculum development, discussing new trends and assisting your Public Awareness committee in its advocacy/lobbying efforts. Consult the specialists at the Department of Education, the staff of the State Arts Board and the Minnesota Alliance for the Arts in Education as possible consultants as well as resources to identify other consultants. Also check with state and national professional organizations, such as those listed on the previous page to help identify qualified consultants. Remember to look to college and university faculty in your community as well as members of your staff.

It is important that you get a good consultant. Ask prospective consultants names of other groups they have worked with and contact them for an evaluation. Listen to the kinds of questions consultants ask you when you contact them: Does it sound like they are asking the right questions? Are they getting to the heart of the matter? Do you agree with their values and their educational philosophy? Talk to more than one consultant before making a decision. Another concern in working with consultants is to check that they give you something that's designed to meet your school's specific needs and is not completely pre-packaged. (By consulting with previous clients you will be able to identify how well the consultant is able to address specific needs of individual schools/ clients.) Finally, discuss fees clearly with the consultant and put in writing what the services are -- no matter how well you know the consultant. A contract is simply an agenda that reminds both of you what the task is.

3. Other Valuable Resource People

Many people in private industry can be useful resources. Don't assume that someone isn't committed to the arts because they are in business. Many business people play in the community symphony or sing in the church choir, or they have a talented daughter or son in the arts. Be creative about how these people could be valuable resources. Ask the graphic designer to develop a logo for the CAPP committee, ask the marketing director of an area business to help you design and implement your public awareness effort; ask the lawyer who sang a bit part in last summer's musical to talk about the value of a liberal arts education (after you've had a conversaton to check her/him out).

Politicians can also be valuable. Invite them to talk to parents and students. It's a good idea to develop a relationship where they get exposure too and you're not always asking for their vote.

Other valuable resources are the community service organizations such as Jaycees, Junior League, the Chamber of Commerce, etc. These organizations could provide valuable assistance or leverage. For example, a member of the Jaycees may permit your students to perform a 20-minute concert of Tin Pan Alley music at their annual meeting, giving your program a great opportunity to get newspaper coverage. Or, a woman in the Jaycees may be interested to talk to high school art students about how to keep financial records for a small business.

As you can see, there are valuable people right under your noses. Chances are, if you let them know you are approaching them because you know they are good in their field, they will be willing to help in any way they can.

C. Service Organizations

There are a variety of organizations that can be useful to you in developing and teaching your Curriculum. Those that are among the ones you will find most helpful include:

MINNESOTA DEPARTMENT OF EDUCATION
The state agency for education.

There are specialists in each discipline, visual arts, music, communications (including theater and creative writing) and physical education (including dance). These specialists are available for consultation on state rules and regulations, information about state funding programs and other issues critical to teachers and local school districts. They are also able to conduct in-service workshops. With the assistance of these specialists, the department turns out not to be a labyrinthian bureaucracy. If you don't know the specialist in your subject area, make an appointment in the next two months to meet her/him. The department also publishes a valuable newsletter, UPDATE, which contains information on current issues, rule changes, funding and special programs.

MINNESOTA ALLIANCE FOR THE ARTS IN EDUCATION
A nonprofit organization of citizen's, arts educators, general curriculum teachers, administrators, artists and others supportive of arts in education programs for all students, K-12.

MAAE's services include advocacy, programming, and technical assistance. MAAE also produces publications of interest to the educator, such as A Selection of Excellence, a book describing exemplary arts in education programs throughout the state; Adopting a Visual Art Curriculum: A Resource Guide, a book identifying the resources available to schools in curriculum development; and Artbeat, a quarterly newsletter. MAAE's other activities include workshops and an annual conference. MAAE is a valuable organization for those involved in arts in education. Join and become a part of the network.

MINNESOTA STATE ARTS BOARD

The state agency which provides funds and services to the arts.

All schools are eligible to apply for funds for residencies of five days or more. (See Chapter IX Funding.) The board employs a full-time person for the Arts in Education Program. The staff is available to assist schools to plan residencies, to locate artists and to complete the application process. Other services from the State Arts Board include a roster of artists qualified to teach in artists-in-schools programs, information about arts organizations and arts-in-education professionals, and videotapes of school residencies.

REGIONAL ARTS COUNCILS

Private and government agencies that serve each of the regions of the state.

Among the services available from most regional arts councils are staff consultation, newsletters, funding and networking with others involved in the arts in the region. If you are not currently on the mailing list for your regional arts council, be sure your school is listed soon. Keep informed about funding deadlines, special projects and important workshops and conferences that go on in your region.

Schools are eligible to apply for artists-in-schools activities of four days or less in most regions. (See Chapter IX for information about deadlines during the 1984-85 year.)

EDUCATIONAL COOPERATIVE SERVICE UNITS (ECSUs)

Regional agencies mandated by the State Legislature in 1976 to provide educational programs.

They are supported by participating local school districts with additional support form private, state and federal money. Each ECSU is different, with different staffing and directions. Although the ECSUs have not developed full services for arts in education programs yet, many of them recognize the importance of such and are interested in lending support to the efforts of organized and well-directed advocacy groups. Workshops are often offered in major curriculum areas for teachers and administrators; but the ECSUs, like most agencies, base their planning on the needs of their clients. You, as their clients, must make them aware of your needs for professional assistance, for in-service training or curriculum development in the arts. Other services the ECSU in your region may have to offer include a search system for research, bibliographies, models of curriculum and some document reproductions. Gifted education has been an area of emphasis for ECSUs recently.

ARIC

Clearinghouse for information on the visual arts, literary arts and performing arts located within the Minneapolis Institute of Arts.

Inquiries can be made by letter, telephone call or by dropping in. Of special interest to teachers is information on Minnesota arts organizations and individuals able to give lecture-demonstrations or performances. Information is also available on metropolitan arts classes and a variety of reference books and clippings, such as *Art in Public Places*, *Arts in Education*, and *Hazards in the Arts and Crafts*.

Arts Reach: A Guide To Education Materials will be published this fall. This book will include materials produced by nonprofit arts organizations in Minnesota for use in the classroom. Materials are cross-referenced for use in other subjects, such as science, math or health. The publication costs $4.00. ARIC, 2400 Third Avenue South, Minneapolis, 55404 (612/370-3131 or TTY 870-3132).

THE TEACHER CENTER AND THE NATIONAL DIFFUSION NETWORK

A joint University of Minnesota and Minneapolis Public Schools program.

Founded in 1972, it exists to support teachers state-wide through a variety of year-round programs involving curriculum, teaching-learning strategies, materials, applied research, and information gathering and dissemination in local and national networks. The Teacher Center has a newsletter, offers workshops and other services, such as assistance with information about education programs validated through the National Diffusion Network, a federally sponsored system to link schools and other agencies with exemplary programs (K-adult) that have been developed around the nation in many curriculum areas.

For further information, contact any of the following individuals who are facilitators of the National Diffusion Network:

Richard Peterson
SW & WC ECSU
Southwest State University
Marshall, MN 56258
507/537-1481

Gene Johnson or
James Christianson
N & C Minnesota Facilitator Project
524 North Third Street
Staples, MN 56479
218/894-1930

Diane Lassman or Carol Johnson
Southeast Minnesota Facilitator Project
The Teacher Center
University of Minnesota
166 Peik Hall
Minneapolis, MN 55455
612/376-5297

COMPAS

Nonprofit organization that serves the entire state through its program, Artists in the Schools.

Many may be familiar with Compas through their Writers in the Schools program. They have now expanded and can provide programs with artists in all art forms. Schools are generally required to meet one-half the fees for the artists. Compas staff provides valuable planning, scheduling and other administrative assistance. For more information, contact Sheila Murphy, 75 West Fifth, Landmark Center, St. Paul, Minnesota (612/292-3249).

MEDIA RESOURCES

In this technological age, we have a plethora of materials in all kinds of media that you are able to take advantage of: films, slides, video tapes, television programs, audio tapes, and cable, to name some of them. Listed below are some resources that might be useful.

A. Community

- your school's media center. There may be tapes, films and slides you don't know about. Spend 1½ hours just exploring.
- media center at your community college
- cable company
- local television

B. Regional and State

Check the service organizations listed on pp. 85-7. Many of them have tapes, slides and films that may be useful in the classroom or to stimulate your own ideas. For example, the Minnesota State Arts Board has cassettes about artists in the school residencies, and the Minnesota Department of Education has 13 video tapes entitled ARTS ALIVE! that examine each of the art forms and explore arts in relation to our every day lives. Call the staffs of these organizations and get on their mailing lists to remain up-to-date on the resourses they have -- and are regularly adding to their shelves.

MINNEAPOLIS INSTITUTE OF ARTS

Five different kinds of classroom resources are available, including Suitcase Exhibits (Buckminster Fuller and the Dome Kit; Textile Suitcase; and the American Indian Suitcase); Videotapes (such as Anansi the Spide); Slide Packages (such as visual elements at the MIA, Women Artists at the MIA, and Grant Wood); Masterpiece Reproductions (such as the American Art Sampler, Masterpieces of Western Art, and How People Lived); ard Portfolios (such as Favorite Paintings including 18 works reproduced from a catalogue and plastic-wrapped with a written commentary).

2400 Third Avenue South [612/870-3134]
Minneapolis, MN 55404

PLAINS ART MUSEUM

A slide package with an audio tape as well as a one-half hour videotape on the American Indian Art held by the museum will be available in Fall 1984. Contact the museum for more information.

Box 37 [218/236-7171]
Moorhead, MN 56560

WALKER ART CENTER

A complete catalogue of educational materials available to schools can be obtained at the Walker. The catalogue lists activities possible during field trips at the Walker as well as educational materials that are available to schools. These materials include classroom materials (audio-visual presentations with slides, cassette tapes, scripts, bibliographies, vocabulary lists and project suggestions in art, English, social studies, health, science and history); Videotapes (such as A Pool of . . . Hockney, a tape made by and for kids); and a Speakers Bureau (tour guides will give slide talks at schools in the Twin ctities community).

Vineland Place [612/375-7610]
Minneapolis, MN 55403

FILM IN THE CITIES

A collection of films by Minnesota teenagers, Through the Eyes of Youth, is available from Film in the Cities (FITC). Four programs of films, running 20 minutes each, are accompanied by descriptions from youth about their experience in making the films. FITC staff is also available for information consultation on how to teach filmmaking and film appreciation as well as how to use film in non-arts subject areas such as social studies and science. Annotated bibliographies on filmmaking and audio production are available. Contact Karon Sherarts.

2388 University Avenue [612/646-6104]
St. Paul, MN 551154

EDUCATION TELEVISION

Theres's a good deal of television that has merit, so remember to give this resource a chance. Many educational stations also have tapes, materials or transcripts avialable at low cost.

OTHER RESOURCES

Here are some books and magazines that others have found useful:

MAAE: A Selection of Excellence
P.O. Box 13039
Minneapolis, MN 55414

Artists in Residence: A Sponsor's Planning Guide
The Artists Foundation, Inc.
110 Broad Street
Boston, MA 02110

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On Beyond AIS
Piper and Tickle
Tennessee Arts Commission
Suite 1700
505 Deaderick
Nashville, TN 37219

National Endowment AIE Coordinators Handbook
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

Presenting Performances [Tom Wolfe]
The Affiliation
528 Hennepin Avenue
Minneapolis, MN 55403

The Sponsorship Handbook: A Resource For Presenting the Arts In Your Community
Center for Local Arts Development
320 Wesbrook Hall
University of Minnesota
Minneapolis, MN 55455 ($4)

Artist Residency Planning Guide
Artists in Education Program
Minnesota State Arts Board
432 Summit Avenue
St. Paul, MN 55102

"Thank you and have an exciting life with your paintings. They're wonderful paintings."

from: Artists Materials
Roster of Artists
Arts in Education
Minnesota State Arts Board

SUPPLEMENT: CHAPTER VII

Resources

MINNESOTA ALLIANCE FOR ARTS IN EDUCATION

GUIDELINES FOR ARTIST RESIDENCY PROGRAMS IN SCHOOLS

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CONTINUING EDUCATION IN THE ARTS
UNIVERSITY OF MINNESOTA
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Introduction

This is intended to be a working paper, one which helps you make a series of decisions leading to the effective use of an artist in a school. Very likely, you intend to use an artist in a school . . . somehow, or you wouldn't be interested in this paper. You may have a particular artist already in mind. Before you make any commitments, read through the questions below. The process and questions have been suggested by artists and educators who have participated in many kinds of art programs, some successful, some not. While it is true that every art program is in some way unique, there are common factors that seem to appear in all successful programs. These factors seem to be:

1. Careful planning
2. Clear expectations collectively established by all involved.
3. Common sense goals, decided upon ahead of time by the participants.
4. Attention to the details of time, place, numbers of people, and supplies.
5. A mutually agreed upon evaluation scheme

All of these areas ought to be well-planned and clear before the artist conducts the first arts experience.

The arts are becoming more widely used in schools, more highly valued in our society. The evidence that the arts play an essential role in human development continues to mount. Nothing should obscure the relationship between an artist and a learner, and between the learner and the art. Planning is the only way to assure that students will not have a dance class on a concrete floor, or be expected in a 50-minute period to perform a scripted play. The plan exists only to support the artist-learner-art relationship, not to replace it.

Some Definitions

Artist is anyone who works in theatre, dance, mime, music poetry and literature, and the visual arts. No one has a clear definition of artist, except that it is not someone who was in a college play once or twice and now wants to do a play with the sophomores, and is not someone who paints landscapes only on Sundays. The artist, by profession, ought to be someone involved deeply and consistently in the art, with a high level of skill and some years of experience.

Art. These guidelines will not define art. Finally, that is your decision and responsibility. Two ideas are encouraged. One is that the arts are best grasped through learner participation. Seeing a movie can be a kind of participation, but involving the learner in the making of a movie is what one hopes an arts program would do. Secondly, there are no hard definitions of the arts which everyone accepts. The visual arts include, for example, weaving, painting, and film making. Some art events will be both dance and theatre, and so on. This openness, this risk, is exactly what the arts encourage. There is a wealth of tradition, technique and knowledge in each art which you should use and refer to. People have been making art and using art ever since there were people. But the final choices, the end processes and products are certain to be uniquely yours and your community's.

Residency is a long-term relationship between one school group and one artist (or arts group). While many different activities may take place in a residency, the activities are planned, are sequential, and involve collaboration among artist-educator-learner-administration. Residencies may range from six or seven sessions to several dozen sessions.

Performance/Demonstration is usually a single exposure to an artist, or a short series of unrelated exposures.

A Three Phase Learning Plan helps locate an experience and assess its worth. The three phases are ones that we all seem to pass through as we encounter a new area of knowledge at any age.

> Phase One: Awareness/Exploration is characterized by high excitement and interest. The learner has few skills at this point, but has been "turned on" to a new world (be it dance, music, soccer, or dinosaurs) and for awhile feels a broad enthusiasm for almost anything associated with it.
>
> Phase Two: Skill Building takes much longer to pass through as a phase, years for most of us. It is characterized by a drop in the feverish pitch of excitement and a resolution to master a new technique, a new skill. Being "turned on" to music is no longer enough, the learner wants to play and play well.
>
> Phase Three: Generalization and Abstraction. Having thoroughly conquered the art of the violin, the accomplished player now sees similarities between the musical patterns and nuances s/he has been so intent upon mastering, and the ebb and flow of one's own life, or the way in which the seasons pass only to return again, perhaps. This ability to draw deeply upon well-established knowledge and skills and apply general principles learned there to other parts of life usually happens later in life.

Broadly speaking, schools have exposed learners to more Phase One: Awareness activities than to Phase Two: Skill Building. Residencies are designed to deliberately move students from a simple awareness and interest towards skills and knowledge.

Now, let's get on with planning a residency that meets your needs.

I. Pre-Planning: People

Start by answering a few questions:

a) What art am I interested in?

b) Who besides myself is (or might be) interested?

c) Which people both within the school and the community may be interested now?

Recommendation: We strongly suggest a planning team be immediately established. The team should have both school and community people, and should include administration and artists as soon as possible.

Pre-Planning: Activity and Resources

Once a team (even 2-3 people) is assembled, it should conduct an informal assessment of present arts activity by working through the following questions (and adding its own):

1. Activity

   a) Which school staff are involved in arts projects in schools?

   b) What arts activities are students doing? (This may be very informal and may be unknown, but look around and ask.)

   c) Has the administration shown any interest in the arts?

   d) What were the last 2-3 programs that brought artists into the schools?

   e) When did it happen?

   f) Play detective and discover what activity, if any, is taking place in the following grade levels for the indicated arts. On the following chart, write a "0" where you can find no activity (cutting and pasting is not an art activity). Estimate minutes of learner participation.

Grade	Dance Creative Movement	**	Drama	**	Visual Arts	**	Poetry Creative Writing	**
K - 3								
3 - 6								
7 - 9								
9 - 12								
other								

** = Minutes per week

(You may want to include post-secondary, adult, seniors or pre-school as areas to informally survey.)

2. Resources

a) What local artists and arts programs exist? There may be more activity in the arts in your community than meets the eye (or ear). As a team, take the initiative and ask about activity in the same arts areas listed above. Constructing a list or card file of artists and programs can be very instructive.

b) Regional and statewide resources are numerous. Consult these resources, including the State Department of Education, the State Arts Board and Continuing Education in the Arts, University of Minnesota, among others. Use them. Many of the agencies are paid for by your tax dollars and their purpose is to help you.

Pre-Planning: The Big Picture

You've accomplished a good bit of information by now, and you and the team would do well to pause for a few moments and imagine the ideal arts experience. Don't consider money at this point. Money will come in later. But do imagine/answer:

a) Which arts have been the most neglected? What are some of the reasons?

b) What kinds of needs are you interested in filling? (Social? Cognitive? Playfulness? Freedom from competition? Motor development? Imagination?)

c) What are your own individual and personal reasons for wanting artists and learners to connect?

d) Which group of learners (children) seems to be in the greatest need and/or stands to have the greatest rewards from an arts project?

e) What would be the ideal combination of artists, time, and learners? Who? For how long? How often? Working with whom?)

f) Are you after a discovery/awareness experience or a skill building one?

g) What would you like to see changed as a result of the art experience? (Somebody's behavior? A classroom's feeling? The kinds of activities available in school?)

h) What would you like to see continue when this special art project is over?

Having done all of this by way of pre-planning, you're ready to plan a specific arts program.

II. Planning

1. People. You might want to expand the planning team at this point to include a practicing artist and an administrator. A group larger than 5-6 is almost certainly too large. At this point, one person should chair the group, keep it on task, and convene it. Records should be kept.

   Involving an artist in the planning is an important step. Since the team has identified the kind of arts activity it would like to support (in "The Big Picture"), the ideal person to involve in planning is the artist you hope to have in your school. If you do have a particular artist in mind, ask now if s/he can help you develop the rest of your plan. If you do not have anyone in mind, consider the following:

   a) By their works you shall know them. There is no best way of knowing an artist: see their work personally, talk with them, watch them at work. Time consuming and expensive? Perhaps. But you want the best person and no resume or recommendation can give you the sense of the artist's work that your own witness of it can.

   b) You can, of course, narrow the field substantially by asking other schools and the agencies listed above for leads on artists. If seeing two or three different dancers at work in order to select one most appropriate for your situation is too bothersome, then you might re-examine what you really want.

Recommendation: The planning team should meet personally with as many artists as time allows.

2. The Plan: Goals, Agreements, Expectations, Money
   - A. Money usually cannot be sought until the art project is planned. People like to know what they are being asked to give money for.
     - 1) The school administration may provide release time or staff development money or both to assist the planning team.
     - 2) Most of the resource agencies listed earlier will provide some help in developing a residency plan to the point where it could be taken to a public or private funding source.
   - B. Goals, Agreements, and Expectations (Great ones!) must be worked out cooperatively with the artists involved. This is perhaps the key element in a successful arts program. To set up a program and then ask artists to become involved, will usually lead to confusion, uncertainty, and disapointment.
     - 1) Goals should be simple and straightforward. Goals for a Phase One: Awareness/Exploration program might be as clear as:
       - to provide 300 K-3 students with their first look at opera and,
       - to help them understand one opera story.

       Goals for a Phase Two: Skill Building experience will be of greater variety. Some that have been developed mutually by artists and educators and used are:
       - can stop and start at drum beat.
       - can move at three different levels with cue.

- can move on a fifteen count and then change movement for fifteen counts.
- can move in a spiral traveling through space.**

C. Agreements, Expectations

As well as clear program goals, there is a need for clarity about the basic elements of times, spaces, equipment and activities. Both the artist and the school will expect the other party to provide certain things, perform certain actions. It is best to write these out. Take nothing for granted. The following list suggests the kinds of expectations you will want to clarify:

1. The artist will expect and need to have:
   - a) information about the learners s/he will work with, especially any previous experiences in the art.
   - b) cost and pay schedule
   - c) which rooms, what equipment, what supplies will be furnished by the school?
   - d) what the working hours and dates will be.
   - e) goals and purposes of the program.
   - f) what numbers of children and adults will be involved in a given activity.
   - g) what role the planning team, the administration, parents, and classroom teachers will play in a given situation.
   - h) what publicity arrangements (if any) the school expects the artist to cooperate in.
   - i) what extra functions (parents luncheon, board meeting) the

---

** adapted from Wells Elementary School, AEIOU Project, Dance Team artist might be asked to attend.

j) what arrangements have been made for living space.

There will be other items needing specific clarification, but this list represents those common to almost every situation.

2. The School (or other agency) will expect the artist to:

   a) specify what equipment and supplies s/he will bring and what the school will need to provide.

   b) state what size space will be needed for different activities.

   c) give the optimal number of participants for a given activity.

   d) develop a working schedule giving location and activity well in advance of each session.

   e) work both in classrooms and in other spaces (gyms, halls, woodshops).

   f) be a continous part of the planning and evaluation of the activities.

   g) be responsive to those features of the school environment which may be undesirable but are often unavoidable (class changes, a day divided into periods, need for clean up and storage, and the like).

   h) supply appropriate information prior to the residency so that those not directly involved in planning may inform other staff and community people of the artist's background, experience, works and the nature and goals of the intended residency.

3. Together: School and Artist might:

   a) specify if curricular materials will be developed (such as activity cards, guidelines, descriptions of processes) and if so, who will do it, and when.

   b) Decide if there will be a public presentation or performance of some kind, and if so to what extent the artist is involved in any publicity or arrangements necessary.

   c) choose a mutual evaluation process that will provide them both with useful information even as the residency or project is in session. (See "Evaluation" following)

   d) look beyond the end of the residency and ask:
      - what can the artist leave the school in the way of challenges, new tasks, ideas, materials.
      - what the school and community might expect of themselves in the way of carry-through of the residency.

4) Evaluation is a troublesome question in the arts. Objective measurements seem difficult to design, and those that measure the quantity of a certain experience, whether in terms of written responses to questions or other stimuli or on the basis of observed behavior, seem to some to miss the essence of the art experience.

   Yet we tend to measure and thus eveluate what we can quantify. Little research has been done on effective evaluation of the whole range of experience involved in an arts program. You will be an innovator as you help design your own evaluation program.

Some general principles of arts evaluation seem to be:

a) Involve all participants in the evaluative process. Let there be questions which the learner can ask of him/her self, as well as those asked by other.

Examples of learner self questions:**

- Do I censor or judge my work before I do it?
- What criteria do I use to judge my work?
- Whose opinion matters most to me? Why?
- How do I feel about myself?
- How does this influence my work?

Learner to learner questions:

- Did the group concentrate on the specific problem to be solved?
- Could all members participate in a way that felt comfortable to each?
- Could the group communicate to observers what it had set out to do?
- Where did the ideas for the work come from? How might they be further developed?

These examples are here only to indicate that valuable, reflective questions can be designed which give important and useful information to participants as they work.

Similar questions can be designed for administrators, parents, teachers who are not participants but are interested observers and concerned about the outcomes.

**Examples from Giving Form to Feeling by Nancy King, pp. 91-93, published by Drama Book Specialists.

In summary, these guidelines and planning process are intended as a useful tool as you work to involve the arts and artists in the education of people you care about. Even though it is difficult to precisely measure and quantify the arts (and perhaps we should be delighted that this is so) the whole of human history assures us of their value and importance. You are planning on participating in the arts and helping others to do so and that is a well-proven and valuable enterprise. Use the resources mentioned. Be honest about the questions asked here, and have faith in your own judgement.

CHAPTER VIII

PUBLIC AWARENESS

INTRODUCTION

There are two purposes for increasing public awareness. The first, generally known as marketing and promotion, is to persuade the public to attend a specific event or to purchase a particular product. The second, often called advocacy, is to win others to our point of view.

Yet, the two are not totally distinct: While many advocacy efforts are undertaken without asking the public to take a specific action, most advocacy efforts are undertaken so that, when it is appropriate, the person does, in fact, act on our behalf.

For example, we may send information about the value of arts in education and information about arts events in our own schools to state legislators without asking them to do anything for months. However, this is all done so that when it comes time for them to vote on an education bill which includes an arts education line item or for the appropriation for the State Arts Board, they will vote for the arts.

CAPP committees need to be involved in both kinds of public awareness -- marketing and promotion and advocacy. We want parents and the general public to attend the arts events that happen in our schools - and we want them, and many others, to be informed about the benefits of the arts and supportive of high quality, strong arts programs in our schools.

Since each CAPP committee needs to be about both kinds of public awareness and because the approaches, timelines, and messages may be different, you may find it easier if you have a group that is working primarily on marketing and promoting specific events and another group that is working on advocacy.

This chapter will focus on advocacy, but it will also give you many tools to promote a specific event. First things first, however. What have you done to increase public awareness of the arts in education?

ARTS EDUCATION ADVOCACY: A SELF-ASSESSMENT

Here's a test to see what kind of advocate you have been up to now.

Scoring

1. To advocate. Please define. _____

____

____

____

2. Check one. _____

_____ A. Advocacy is synonymous with lobbying.

_____ B. Lobbying can be one of many different types of advocacy campaigns.

3. You find the areas of politics, public relations, advertising and other related "sell" activities: _____

_____ Intriguing

_____ Uninteresting

_____ Other:

_____ Abusive

_____ Useful

_____ No opinion

_____ Difficult to do alone

4. Can you name at least five groups of people who have great influence -- or great potential to influence -- upon whether all students in your schools receive arts education? (Please name) _____

1)

2)

3)

4)

5)

5. Do you know the number of people on your local School Board? _____

_____ Yes _____ No If yes, how many? _____

6. How many state legislators are there in Minnesota? _______ _______

Who are the legislators for your area?

State Representative: ______________________________

State Senator: ______________________________

7. What have you personally contributed as a particular act of advocacy for the arts in education in the past year? _______

_____ Written a letter to a newspaper, but it was not published.

_____ Written a letter to a newspaper, and it was published.

_____ Invited my legislator to an arts education-related event, but the person didn't attend.

_____ Invited my legislator to an arts education-related event, and the person attended.

_____ Other: ____

8. Which state passed a mandate about four years ago requiring that each district employ certified arts specialists in music, art and physical education? _______

9. Do you know what the K-12 requirements in the arts are for Minnesota? _______

_____ Yes _____ No

10. Do you know the size of the State Arts Board's Artists in Education budget? _______

_____ Yes _____ No If yes, what's the approximate dollar amount? _______

11. About how many schools in your district have an artist in residence each year? _______

_______ _____ I don't know

12. How many school districts are there Minnesota? _______

_______ _____ I don't know

13. What is the name of the only state-wide organization committed to advocacy on behalf of all the arts for all the kids? ______

14. According to a Harris poll several years ago, the majority of Americans ______

_____ A. Think children do not have enough opportunities to be exposed to the arts in schools

_____ B. Think children do have enough opportunities

15. How many children are in the K-12 schools of Minnesota? ______

__________ _____ I don't know

16. What percentage of these children are considered among those designated as "special education" students? ______

_________ _____ I don't know

A SELF-ASSESSMENT: ANSWERS AND SCORING

1. Advocacy: The art of advocating or speaking or writing in support (of something or someone).

   Score: Up to 5 points

2. Score: A. 0 points
   B. 5 points

3. Score:

5	Intriguing	-5	Abusive	0	No opinion
0	Uninteresting	5	Useful	10	Difficult to do alone
	Other [5 points if positive] [-5 points if negative]				

4. Score: 5 points for ech name listed

5. Consult with other CAPP members for the answer.

   Score: 5 points if you hit on target
   3 points if you were within one person
   1 point if you guessed

6. Score: 5 points if you know your State Representative's name
   5 points if you know your State Senator's name

7. Score: 5 points for each act of advocacy

8. South Carolina

   Score: 5 points

9. Score: If you marked yes, score 5 points.
   If you marked no, consult your MDE Specialist

10. AIS Budget $150,000

    Score: 5 points

    [Note: If you guessed $2.1 million, the size of the entire State Arts Board budget from the Minnesota Legislature, score 3 points]

11. Approximately _____________ [Consult with others on your CAPP Committee]

    Score: 5 points if you're within two schools
    3 points if you're within four schools

12. There are 434 school districts.

    Score: 5 points if you're within 5 schools

13. Minnesota Alliance for the Arts in Education

    Score: 5 points

14. Score: 5 points if you marked "A".

15. There are approximately 701,180 students.

Score: 5 points if you're within 10,000
3 points if you're within 20,000

16. 9.9 percent of students are in special education.

Score: 5 points if you're wthin two percent
3 points if you're within five pecent

Total Possible Score

120 - 145	EXCELLENT! You're quite an advocate. We're glad you're here to provide leadership and to promote the arts in education. Take a bow!
80 - 110	GREAT! You know what the ropes are and you put energy and time where your passion lies. Keep up the work and the arts in education will become institutionalized.
30 - 80	GOOD WORK. You're in there pleading the case for the arts. Now, just beef up the efforts as a member of CAPP and there will be positive changes for the arts in education.
0 - 30	You haven't given advocacy much time, eh? Well, now's the time to change that! The following material should spark your imagination, so you can be effective as an arts advocate. Congratulations on the work you've done, and pull up your shirt sleeves.

Now that we've had some fun taking this inventory, let's take a closer look at what public awareness and advocacy on behalf of the arts in education is all about.

OVERVIEW OF A PUBLIC AWARENESS STRATEGY

Suggested steps:

1. Take a personal inventory (you've just done one).
2. Map out a personal education plan (you're doing that now).
3. Invite others to join with you to form the CAPP Public Awareness Committee to carry out an organized effort
4. Survey the school district if needed or useful (a survey can build community awareness of CAPP goals as much as it can provide you with information. Consider both purposes in determining whether to conduct a survey).
5. Review CAPP goals, objectives, and timeline. Review these with the entire CAPP Public Awareness Committee.
6. Design your strategy:
    a) Identify the key groups or "target audiences" you want to reach;
    b) Clarify the overall message and the messages to each target audience;
    c) Use PR strategies to reach your target audiences;
    d) Identify specific action your target audiences can take;
    e) Maintain contact through continued information (flyers, news articles, etc.) and activities with your target audiences. Build your target audiences into your coalition.

The following pages will assist you to design and implement these activities.

WHAT IS ADVOCACY?

An advocate is a person who speaks in support of something or pleads another's cause. It comes from Latin, ad-, meaning "to" and vocare, "to call." The verb advocate means to speak or to write in support of. Advocacy requires action alone and, for the greatest effect, in concert with others.

For the purposes of this manual and the Comprehensive Arts Planning Program, "advocacy" is a particular function of the CAPP committees, it is a way of gaining broader attention and commitment for the arts programs for students.

While all CAPP efforts may be considered in the broadest context as "advocacy" efforts, this chapter's approach is that advocacy -- or public awareness -- should be a separate, albeit supportive, activity to the other work of the CAPP committees, including curriculum development, programming of special events, and other activities.

Special plans should be made by the committees to positively affect the attitudes of people in the community as to the value and benefits of arts education. Because public awareness is a vast and complicated field, committees are encouraged to carefully define the group they wish to influence and involve in arts education. If a CAPP committee says that every man, woman and child in Appleton is going to hear about how important the arts in education are, the numbers are probably going to be too great for the budgets and energies of the committee. However, if the CAPP committee decides that in order to prepare the school board to respond favorably to a request from CAPP for funding, CAPP will provide a hands-on workshop where board members can acquire an understanding of the needs of arts in education, then that is a definable and achievable activity.

FORMING AN ADVOCACY EFFORT

CAPP committees should be able to complete the following sentence:

____(who?)____ advocates the arts in education to ____(whom?)____.

Presumably the subject of the sentence is "Members of the local CAPP committee" or "Members of the CAPP Public Awareness Committee supported by all people involved in CAPP."

The object, the "to whom" of the sentence, is very important.

A. Audiences: Marketing Segmentation

We can look to business and marketing for a useful term in defining the object of the sentence above. A "market segmentation" encourages members of a committee or other group working in advocacy and public awareness to be specific about who they wish to affect.

Who are some of the groups of people whose interest in arts in education would encourage further growth and development of the field?

Some are:

- Legislators
- State Board of Education
- Local school board members
- Parents of school-age youth
- The youth themselves
- Teachers of the arts - art, music, dance, theater, writing
- General classroom teachers
- Local patrons of the arts
- School building principals
- Curriculum specialists
- Voting taxpayers
- Volunteers in school programs, such as the elderly
- Artists

Add others to this list:

-
-
-
-
-

Once you have identified the groups you want to reach, you need to select the priority groups. Who are the decision-makers? What groups of people can most influence the decisions these people make? After you've done that, you need to understand the groups you want to reach in greater depth in order to know how to approach them and what to ask from them.

For instance, take the market segment or target group of "parents of school-age youth." Questions that might be important to answer about this group include:

- How many parents are there?
- What issues have roused the parents in the last three years?
- In what kinds of groups do the parents congregate?
- Who are the active parents?
- Who are the most influential parents?
  - Who influences the school board?
  - Who can influence the legislators?
- Are there distinguishing features of the leaders of various parent groups?
  - Do the parent leaders serve on the local PTA or on the school board?
  - Are the leaders primarily women or men or about equal between the sexes?
  - What are their current attitudes toward the arts in education? What is the current level of support, and how is that demonstrated in terms of dollars? In terms of turnout at events?
- Does the local PTA belong to Minnesota PTSA and does it engage in the art contest they sponsor called "Reflections"?
- How have parents participated in artists in the schools residencies and other arts activities?

After you've asked questions like this about each of your priority groups, so that you know clearly who they are, you are then ready to identify how to reach them and what to say when you do.

B. Strategies to Reach Audiences

1. Sequence to Public Response

Public relations and marketing professionals tell us that there are four steps people go through to decide whether they will support a cause or purchase a product. As arts advocates, it is important to know what these steps are and to use them in approaching the public.

a. "What is it?"

The first thing people want to know is what is it we're talking about? Our purpose at this point is to increase their level of awareness, giving them facts and information about our cause/event.

b. "What's in it for me?"

After they know what we're talking about, people want to know what *they* are going to get out of it. Note: This is *not* why *we* think it is a good cause or event. Others want to know why *they*, given their own interests and beliefs, should bother. (The answers you come up with to the questions about your priority groups, pp.100 will be very useful now.)

c. "What do I have to do?"

People want to know what they have to do to get it. What will it cost? Where do they sign up? How much time will it take? How can they become involved?

d. "I'll think it over, talk to my friends/co-workers and decide"

After they know what it is, what they are going to get out of it and what they have to do, they step back and decide.

2. Messages and Actions

Many people do not act on behalf of a cause, because they're not informed about the issue. A second reason they don't act is because they aren't clear what action they can take. You, as the CAPP committee, have enthusiasm and knowledge about the arts in education. You need to share this information with your selected markets so that these people become more conscious and better educated about the importance of an arts education for all students. It is also incumbent upon you to ask them to act, and you need to be specific about what they are to do.

Thus, in every presentation and contact with your target group, you are trying to convey something general, such as the worth of the arts in education, but you need to also end, as they do in business sales, with a pitch -- something specific that you would like the audience you're addressing to do. To have a real impact, this action step needs to be related to your five-year CAPP plan that you have developed for the arts in education in your community.

Now that you've identified some of the characteristics about the "parents of school-age youth," what are the messages/action you want to convey to them -- including what action can they take?

MESSAGES

- Their children will be better able to engage fully in society if they have been encouraged creatively.

- College-bound students often do better in college; they have more career options with a well-rounded education -- one that includes the arts

ACTION

- Here's how they can become involved in CAPP . . . (give specific information, i.e., time, date, place)

- They need to send a letter to their state representative to vote for the arts in education legislation (you'll include the number of the bill, so parents can identify it in their letter).

- They are invited to attend a meeting at 7:30 p.m. at the elementary school auditorium to talk about the students getting inadequate attention by teachers in art, because too many students are placed in each class.

3. Vehicles: How can you deliver the message to the market segments?

There are a number of ways you can reach your market segments. You will need to decide how you can reach the key people most effectively within the limits of time and money.

In building a plan, you might choose from the following common sense human relations skills and public relations strategies (add other ideas to the list):

Personal Contact

- One to one discussions
- Formal presentations at meetings of PTAs
-
-
-

Written Communication

- Direct mail brochures
- Posters and flyers
- Newsletters
-
-
-

Media Reportage and Coverage

- Feature articles in the newspaper
- Letters to the editor
- Interview on radio/television talk show
- Public service announcements on the radio
-
-
-

Gimmicks

- Bumper stickers
- Buttons
- T-shirts
-
-
-

For more ideas, see pp. 109-111.

As you evaluate different approaches, remember one of the easiest: Go ask the person for their advice. For example, meet with a school board member over coffee. Thank them for their support of the CAPP plan and bring them up to date about CAPP -- tell them, for example, about the Fall Conference and recent meetings. Then identify what you're working on specifically during this year and what you think you'll be needing from the board. Then ask, "How do you suggest we go about working with the school board to accomplish this?" Increasing people's awareness about your cause by asking their advice is an easy beginning -- we all like to be recognized for what we know and can contribute. As the relationship develops, you can then ask them to take very specific action.

FINAL NOTES ABOUT STRATEGIZING

As you map out a plan to reach certain groups, strategize: Who is the best person to talk to the arts council president? Who could be most persuasive in winning the ear of the local legislator? The president of the PTA? The school board members? Wherever possible, make the contact peer-to-peer, friend-to-friend, or colleague-to-colleague.

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The other wise strategizing involves thinking through who would be most vocal about an issue at stake? What about parents of your best students? How could business people be convinced that it would be very good for business if the summer arts program were reinstated with adequate funds (especially to do a community-school musical at the end)? Find out who could lose the most if the arts flicker out or who could gain the most if they are strengthened and energized -- and get them to go to bat for your cause!

Now, map out your own advocacy strategy.

TARGET AUDIENCES . . .

MESSAGES/ACTIONS . . .

VEHICLES . . .

See the next page for worksheets for each target audience.

WORKSHEET: TARGET AUDIENCES

Review the goals of CAPP for this year. Who are the key people whose decisions or support, or the lack of it, most affect your achieving those goals?

Identify **these** people here:

Review the list and put them in priority order:

Now, review your five-year plans. Are there any others you should add to the list so that you begin to lay the groundwork for later? Add no more than three to keep your work load manageable.

You have now identified in priority order your target groups for your advocacy efforts for this year. Remember that, to reach them, it is often important to contact them through other people as well as directly. For instance, parents (voting citizens) are an important group to contact legislators. Keep this tactic in mind when you complete the chart on the next page under, "Vehicles to Get Message Across." First, however, you need to identify the characteristics of each priority group.

WORKSHEET: GETTING TO THE TARGET AUDIENCES

TARGET AUDIENCES	CHARACTERISTICS/Questions to answer to determine characteristics
1.	
2.	
3.	
4.	
5.	

WORKSHEET: PUBLIC AWARENESS STRATEGY

Target Group:

Messages we need to convey to this target group are:
1)
2)
3)

Actions we want this target group to take are:
1)
2)
3)

Vehicles to Get Message Across	Activities/Tasks Details	Timeline	Persons Responsible	Costs/ Resource

THE NUTS AND BOLTS OF MARKETING AND PROMOTION

In this section, you will find information about:

- Marketing and Promotion Vehicles
- Press Releases
- Flyers, Brochures and Inserts
- Checking Costs for Promotional Materials
- Establishing a Promotional Timeline

The previously held narrowly defined role of art in education combined with the lack of a well-constructed public relations framework may be the reason for the arts' low billing and resulting lack of funding within the contemporary public education forum.

Meredith Howell,
MAAE QUARTERLY, Winter
1980

MARKETING AND PROMOTION VEHICLES

Some of the marketing and promotion tactics you can use for general advocacy or to get people to attend your events are:

MAILINGS

Applications, letters to principals, civic and community groups, etc., announcing the program. (Design your own logo!)

GENERAL PUBLICITY

Posters, buttons, bus cards, bumper stickers, etc. - all non-media stuff - start early - it's a big job to get the posters printed and distributed!

MEDIA PUBLICITY

General press releases TWO MONTHS before a specific event, ONE MONTH before and another TWO WEEKS before. Telephone contact to radio, television, newspapers throughout. Press luncheon, breakfast or preview is valuable in some instances. Perhaps you can get a civic or community group to share costs.

Put together an informative press packet - arrange for some participants, teachers, parents to be available for interviews and photographs.

PUBLIC SERVICE ANNOUNCEMENTS

Should go out to all media TWO MONTHS before the event. Several PSA's should be sent out in one-two week intervals with emphasis on several aspects of the VSAF. (Radio and television stations don't like to run the same PSAs over and over again!)

INTERVIEWS

Arrange early with media. Try approaching a favorite talk-show host or news commentator (cover all time periods - morning, afternoon, dinner hour and late evening shows). Also, don't forget weekend editors - they are sometimes looking for weekend "fillers".

PERSONAL CONTACT

Personal contact is a MUST. Use persons on your committee who have personal friends in the media. Work through the public affairs officer of your state representatives', governor's or mayor's office - or whatever seems most effective. Set up a telephone committee, if necessary, to make calls to follow up all your PSAs and press releases.

DISSEMINATION AND DOCUMENTATION

Every committee member will tell you that there just isn't time to do this. There can be - set up a committee or at least ask a few volunteers who will help you to keep a scrapbook of all the media coverage, photographs, programs, etc. Send copies of your best stuff to other CAPP sites so that they'll know what you're doing. Finally, be sure to send copies to the Minnesota Department of Education.

USING MARKETING AND PROMOTIONAL VEHICLES

This worksheet outlines tactics by media. Add your own ideas to the lists.

Strategy Notes

TELEVISION

- News Feature Stories
- Straight News
- Documentary Programs
- Public Service Announcements
- Talk Shows
- Educational Shows (PBS)
- University Studies
- Events
- Arts Calendars
-
-
-

RADIO

- News Stories
- Regular Series
- News Features
- Public Service Announcements
- Talk Shows
- "Comment on the Arts" type shows
- University Radio Stations
- Events
- Arts Calendars
-
-
-

OUTDOOR ADVERTISING

- Billboards
- Banners
- Marquees (hotels, theaters)
- Murals
-
-
-

Strategy Notes

NEWSPAPERS

- Display advertising
- News Stories
- News Features
- Columns
- Editorials
- Letters to the Editor
- Art Editors (music, dance, etc.)
-
-
-

IN PRINT

- Posters
- Brochures
- Fliers
- Entry Forms
- Labels for Artwork
- Pamphlets
- Newsletters
- Press Kits
-
-
-

VISUALS

- Slide/Sound Shows
- Mobile Displays
- Exhibits
- Motion Pictures
- Photo Collages
-
-
-

OTHER

- Press Conferences
- Speaker's Bureau
- Printed Advertising Items
- Lapel Buttons
- Letter Campaigns
- Bank Enclosures
- Grocery Bag Stuffers
- Seminars/Forums
- Skywriting (why not!)
- Frizbees and Other Gimmicks
- Bumper Stickers
- Shopping Bags/Lunch Bags
-
-
-

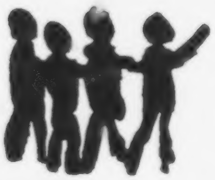
REMEMBER!!!

1. CARDINAL RULE - DON'T DO IT ALONE!

2. DO YOUR OWN THING! It's easy to copy someone else's publicity ideas but tailoring your publicity to your own community works so much better. Allow plenty of time, the payoffs are GREAT!

3. Once your plan has been determined (goal + strategy = plan), be loyal to it.

4. Be enthusiastic! Public relations, publicity and promotions are an important key to the success of your arts program. It requires all the enthusiasm and commitment possible.



PRINTED MATERIALS AND OTHER PROMOTIONAL EFFORTS

This section will deal with the following promotional vehicles:

- News Releases
- Direct Mail Brochures, Flyers, Posters and Inserts
- Freebies
- Paid Advertising
- Newsletters
- Gimmicks

PRINTED MATERIALS AND OTHER PROMOTIONAL EFFORTS

A. NEWS RELEASES

Word of mouth is the best way to advertise, for enthusiasm travels fast. But, news releases are an important back-up method -- and essential to any well-publicized event. News announcements should be timed carefully. A good working relationship with newspaper and broadcast editors helps your chances of being published or getting air time, but good scheduling, professional style and follow-up are equally important. Take advantage of community coverage on local radio and television, including cable, whenever possible.

1. How to Write a News Release

Here are some pointers in writing news releases that will be published:

- If your committee has stationery with its own (or the district's/ schools's) logo, use it.
- Immediately following the logo, use the next lines to write:

FOR IMMEDIATE RELEASE (or appropriate release date)	FOR FURTHER INFORMATION: Name Phone

--30--

- Margins should be set at 15 (left) and 85 (right) when the release is typed so the editor will have room to edit. All releases should be double spaced.

- The most important facts -- who, what, when, where and why -- must appear in the first paragraph, in no more than three sentences. Then include the rest of the information in descending order of importance. (This is called an inverted pyramid style.) When space is at a premium, editors start cutting releases from the bottom.

- Use lively, clear language.

- Most newspapers will not print columns, so write everything in sentences.

- Proof carefully for spelling and grammatical errors.

- Include a name at the end people can contact for more information. (This may not be the same as the person listed above. This person is someone who knows the program, is the contact for ticket sales, etc. The person listed in the upper right hand corner is the person press people should contact about the news release itself.)

- Releases should run no more than two pages, and most should run only one page. Type -- MORE -- at the bottom of the first page if the release goes for two pages. The symbol for the end is -30- and is typed in the center at the end of the release.

- Send a thank you note to any newspaper, radio or television station that publicizes your event.

- If you are sending out many releases over a period of time, make up address labels and have them copied.

See Supplement for sample press releases.

2. Where to Send Your News Release

News releases can be sent to:

- Daily papers
- Weekly papers
- Neighborhood papers/letters
- School/university papers/letters
-
-
-

If you send a news release to radio or television stations, you should indicate how long it takes to read the release, whether it is a 15 second release, a 30 second release or longer. (Most releases should be limited to 15 and 30 seconds.) It is helpful if you include both short and longer releases.

If you are coordinating an event that has many parts, you could develop a general release discussing the entire project and then develop releases on each major (or interesting) component.

If you have an interesting picture that accompanies your release, you have just doubled or tripled your chances of getting your news release printed.

3. News Release Timeline

FOUR WEEKS BEFORE THE EVENT:

A brief announcement of the event/program, including news about your committee, its members and objectives. (This is seldom printed, but you alert the editor to your project.)

TWO WEEKS BEFORE THE EVENT:

A more detailed release about the event with ticket prices and general scheduling, including photographs.

TEN DAYS TO THE DAY OF THE EVENT:

As many news stories or feature articles as you can arrange, include photographs. (Note: These have generally been set up in advance, but they appear one to ten days before the event.)

B. DIRECT MAIL BROCHURES, FLYERS, POSTERS AND INSERTS

Brochures, flyers, posters and inserts (small flyers in bank statements, grocery bags, and church bulletins, etc.) add extra excitement and interest to upcoming events and are money well spent. Carefully decide who your audience will be and then determine the best ways to reach them.

A few hints as you begin:

1. Check that all the information is complete and correct. Include the name of the event/artists, date, location, time, sponsor, cost, where to call and/or purchase tickets, funding credit line.

2. A quality graphic design is well worth the extra time and money -- it will pay you back in attendance and in community respect for the work you are doing.

3. Flyers/brochures can be self-mailers, with return form, if there is one, on the reverse side of the mailing label.

4. Check local industries, banks and department stores to see if they would be willing to mail your announcement with their regular statements.

5. Develop and maintain an excellent mailing list. Keep it up to date and in zip code order. Use mailing labels and bulk mailing price if you have 200 pieces or more. (Check your Postal Service for bulk mailing guidelines.)

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6. Check costs for typesetting. Sometimes typesetting is quite affordable, while at other times it's expensive and not worth the additonal cost. Many high-tech word processors are able to do a credible job at a low cost.

7. Consider lower paper grades if you're working with a tight budget (better to use a lower grade paper and a quality design than the reverse).

8. Costs go up with photographs, colored ink and correcting proofing mistakes. There is no additional charge for photographs with offset printing.

9. Check with your printer for cost breaks in printing quantities: The larger the quantity, the smaller the per unit price.

10. Posters should be put up and taken down by your committee. Send thank you notes to places of business that allowed your posters to be put up. (Remember to advertise in shopping centers, libraries, banks, airports, schools, health clubs, businesses, laundromats, telephone booths, hospitals, barber and beauty shops.)

11. Library and school displays on the arts in education might be possible; a short slide/tape presentation or film might add interest to the display.

C. FREEBIES

Public Service 30-Second Spots. Check with your radio and television stations to find out their requirements for public service announcements. Be certain to identify who you are and what you're doing in writing (name, committee affiliation, address and phone number); address requests to the community service director. Your story should be brief (who, what, why, where, how) and to the point. Time it!

Church Bulletins. Church bulletins sometimes contain community announcements.

Public Space. Try for free space on regional pages of national magazines.

D. PAID ADVERTISING

With some media services, if you pay for some advertising space, you will receive much better free advertising (public service announcements -- "psa's" aired at prime time or a well-placed photo in a newspaper. Too, some people read the ads to determine what they will attend. Weigh the advantages against the amount of money you have to spend and the potential results of paid advertising. Occasionally it is important to spend money for advertising for community goodwill.

Ads can be placed in:

- Daily newspapers
- Community newspapers
- Shoppers' guides
- School/university newspapers
- Radio
- Television (these are very expensive, as a general rule)
- Programs of other events
-
-
-

E. NEWSLETTERS

Newsletters can be effective for maintaining contact with volunteers, extending your advocacy network, linking interests with other school districts, helping to keep committee members up-to-date between meetings. Newsletters can be informally typed and mimeographed or printed offset on letterhead stock with photographs. Whatever the style, the language should be kept simple, the grammar and punctuation carefully checked, and the purpose of the newsletter obvious.

Some thoughts to consider before spending money on newsletter printing:

1. Do you know your audience? Does your newsletter reflect appropriate use of language?
2. Get at least three bids from printers, designers, artists and photographers before hiring. Watch out for unnecessary commissions. Perhaps a local ad agency or art school will handle this as a community service.
3. Supervise production of the newsletter unless you have worked with your printer before.
4. If possible, preprint paper stock with masthead six months ahead.
5. Proof! Proof! Proof!
6. An excellent book for newsletter novices is: A Practical Guide to Newsletter Editing and Design by LaRae H. Whales.

F. GIMMICKS

For special events, like fairs, kickoffs, celebrations, nothing beats gimmicks. But be careful on costs, and shop around. T-shirts always seem to sell as do bookmarks, football schedules, bumper stickers, buttons, lawn signs and balloons. If there's a dairy in town, how about illustrations on a milk carton? Community coloring books might be fun. Gimmicks can be good money raisers, too.

[These worksheets were taken from All the Arts for All the Kids planning manual of MAAE.]

Sample

WORKSHEET: PROMOTIONAL METHODS TO CHECK*

Name of Business	Contact Name & Phone	Item	Description	Cost
Harmon Printing	341-6922 Maureen Olson	Brochure for Festival 3 fold both sides print	8½ x 14 - 60 lb. • 2 color 5000 • 1 color 5000	$ 400 $ 245
Loring Crier	Burt Barlow 871-6934	ad space	2 column inch ½ page (deal!)	$30 $50

*Adapted from MAAE's All the Arts for All the Kids

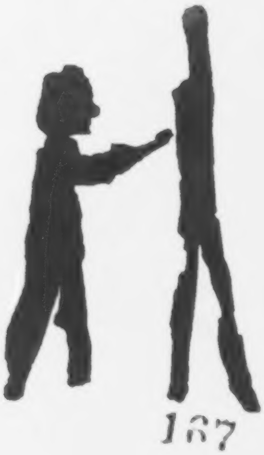
WORKSHEET: PROMOTIONAL METHODS TO CHECK*

Name of Business	Contact Name & Phone	Item	Description	Cost

*Adapted from MAAE's All the Arts for All the Kids

MOST IMPORTANT

DEVELOP AN ADVOCACY/PROMOTION AND MARKETING SCHEDULE and put it on the calendar found on p.34. It's a good idea to put an enlarged version of the schedule on poster paper and post it on a wall at each of your meetings, so the committee can refer to it easily, and it can keep you on target.



SUPPLEMENT: CHAPTER VIII

Public Awareness

Suggested Political Action and Advocacy Readings

December 1983

All The Arts For All The Kids, produced by the Minnesota Alliance for Arts in Education, is an entire manual devoted to advocacy. It's a very valuable tool, with many worksheets to assist you. 612/376-1197, P.O. Box 13039, Minneapolis, MN 55414

"Lobbying and You: Tools and Techniques to Help You Become A More Effective Citizen and Lobbyist," Larry Harns (1980), Another Opinion, Inc. 3311 Garfield Northeast, Minneapolis, MN 55418

"A Guide for the Powerless and Those Who Don't Know Their Own Power," Samuel Halprin (1983), Institute for Educational Leadership, 1001 Connecticut Avenue, N.W., Suite 310, Washington, D.C. 20036 [$3.00 for single copy]

"How to Lobby Your State Legislature: A Citizen's Guide," Lynn Hellebust (1982), Government Research Service, 701 Jackson, Topeka, Kansas 66603 [$2.75]

"How to Affect Legislation Before It Affects You," Howard Marlowe, The Grantsmanship Center NEWS, January-February, 1978. 1031 South Grand Avenue, Los Angeles, CA 90015 [$1.25 each]

An Art Teacher in Every School? A Political Leadership Resource for Art Educators, Thomas Hatfield, Whitehall Publishers, 518 Old Friars Road, Columbia, SC 29210 (local emphasis) [$15.00]

"Lobby? You? Of Course You Can . . . and You Should!" Independent Sector, 1828 L Street, N.W., Washington, D.C. 20036 (202/659-4007)

"Legislative Action at the State Level," National Mental Health Association, 1800 North Kent St., Arlington, VA 22209 [$1.00]

Arts and the States, National Conference of State Legislatures, a report of the task force, compiled by Larry Briskin (1981), 1125 17th St., 15th floor, Denver, CO 80202 [$6.00]

Minnesota Alliance for Arts in Education's ARTBEAT newspaper and other publications, P.O. Box 13039, Minneapolis, MN 55414

ADVOCACY METHODS: STRATEGIES WITH PARENTS

Ten Strategies For Working With Families

1. Recognize that all parents are a significant force in their child's education. Call on parents for advice, help, support, and critical evaluation.
2. Project for parents a realistic picture of what school, even the best school, can accomplish. School is not a super-institution; it has limited, achievable goals and objectives. Discuss these openly with parents.
3. Keep parents informed about what's happening in school. Provide an outline of the month's or year's work; write down your philosophy and goals as a reacher, the philosophy of the school. Put as much of this information as possible into readable written material for distribution to parents.
4. Offer a variety of school-parent programs and materials whose aim is to build home-school educatioal partnership. Some will be mainly social; others with a more direct teaching purpose. Don't expect all parents to attend. Find ways to reach parents without their having to come to school.
5. Show parents you care about their child. Make a phone call now and then; write a note home, even-and-especially-when the child is doing well, not just when a youngster is in trouble.
6. Tell parents how they can help their children at home. Provide clearly written home-teaching activities that supplement the work of the school. Keep looking for a variety of ways to involve parents as educational partners.
7. Tap the resources of the home: the materials, ideas, expertise that all parents have in different areas. Send a questionnaire, make calls, set up a parent-teaching idea bank. In this way, you will be building up the self-esteem that parents themselves need in order to fulfill their role as home teachers.
8. Expect parents to question, to give advice, to look over your shoulder. Listen to parents at conferences; if necessary, encourage them to talk.
9. Hold school doors open to parents, for visiting, for conferring. Know your community and its resources well enough so that you can refer parents to other social institutions when the help that is needed for the child and his family is the kind the school cannot give.
10. Trust yourself and your common sense. Show respect for your parents by being yourself, not some superhuman model of a teacher who knows all and never makes a mistake.
11. Be gentle with yourself. Remember that it's not easy - for anyone. Take a break when you need to, but come back. The results are well worth the effort.

The Home-School Institute, Inc.
Trinity College, Washington, D.C.

RESPONSIBILITIES:

Design and carry out publicity campaign, including:

Preparation of publicity for all media: TV, radio, newspapers
Planning banners and signs for town
Contacting local stores to encourage plugging festival in ads
Composing brochures and programs
Distributing posters and flyers
Etc.

MEMBERSHIP:

Include experienced PR writers and a photographer, if possible.

TIMETABLE:

TASK	PRE/POST FESTIVAL DATE	TARGET DATE	PERSON RESPONSIBLE	TASK COMPLETED
1. Plan and coordinate campaign strategy. Determine the best publicity mix for your community	17 weeks before			
2. Compile media list	17 weeks before			
3. Begin sending periodic news releases concerning various aspects of festival	16 weeks before			
4. Distribute envelope stuffers through local banks, utility companies, etc.	6 weeks before			
5. Contact stores about using festival logo or information in ads	5 weeks before			
6. Distribute program brochures to stores, hotels, shopping centers, colleges, schools, community organizations, etc.	3 weeks before			
7. Distribute posters to same locations as above	3 weeks before			
8. Arrange live or filmed TV and radio interviews with festival committee members	2 weeks before festival day			
9. Display banners	2 weeks before festival day			
10. Arrange media coverage of actual events	festival day			
11. Document	2 weeks after			
12.				
13.				

This is re-printed from THE ARTS FESTIVAL: A WORK KIT, Nan Levinson (ed.), Arts Extension Service, Amherst, Mass. c. 1975.

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**MINNESOTA
ALLIANCE FOR
ARTS IN
EDUCATION**
P.O. Box 13039
Minneapolis, MN 55414
(612) 376-1197

Sample

PRESS RELEASE FOR IMMEDIATE RELEASE

For further information, contact
Elizabeth Childs, 376-1197

Minnesota Alliance for Arts in Education, a statewide citizens group devoted to the preservation and enhancement of school arts programs, will host national and regional leaders of the Alliance for Arts Education February 23-25 in Minneapolis.

National Alliance for Arts Education (AAE) Executive Director, Dr. David Humphrey, and Jack Kukuk, Director of the Kennedy Center Education Program in Washington, D.C., will head a delegation of regional AAE chairpersons from across the country. The AAE leaders gather in Minnesota to meet with and learn from the MAAE Board of Directors. MAAE is recognized as the national AAE model in both programming and advocacy for the arts in education.

A symposium on arts in education national issues is scheduled for Friday, February 24 from 10:30 to noon at Apple Valley High School. Dr. Humphrey along with regional chairs fromWisconsin, Colorado, Massachusetts, and Virginia will comprise a panel who will address issues of arts in education today. Discussion with the audience will center on initiatives in arts education, the funding of advocacy and direct service programs, and the future of arts education. Cynthia Gehrig, Executive Director of the Jerome Foundation and MAAE Board member, will moderate. Audience members will include funders of arts education programs, MAAE Board members, arts in education organizations, and other invited guests.

The symposium will be followed at 12:30 by the MAAE Board meeting. Dr. Ruth Randall, Minnesota Commissioner of Education, will give a special presentation and answer questions from the floor at 3:30.

Minnesota Alliance for Arts in Education, recent top award winner in the Twin Cities Mayors' Public Art Awards, is an affiliate of the Alliance for Arts Education at the JFK Center for the Performing Arts in Washington, D.C. and the National Committee, Arts for the Handicapped, an educational affiliate of the JFK Center for the Performing Arts.

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**MINNESOTA
ALLIANCE FOR
ARTS IN
EDUCATION**
P.O. Box 13039
Minneapolis, MN 55414
(612) 376-1197

Sample

MEDIA ALERT

Symposium on arts in education national issues with national leaders of the Alliance for Arts Education.

WHAT:	Dr. David Humphrey, director of the national Alliance for Arts Education at the JFK Center for the Performing Arts in Washington, D.C. and regional leaders of the AAE will lead a symposium on issues in arts education. Other participants will include Minnesota Alliance for Arts in Education Board members, funders of arts education programs, arts in education organizations and others.
WHY:	Minnesota Alliance for Arts in Education is recognized as the national model for arts education advocacy and programming. Twelve regional and national Alliance for Arts Education leaders gather in Minneapolis February 23-25 to meet and learn from the MAAE Board of Directors.
WHEN:	Friday, February 24, 1984
TIME:	10:30 - 12:00
WHERE:	Apple Valley High School, humanities lecture room (map enclosed)

Interviews are available with Dr. David Humphrey, AAE director; Margaret Hasse, Executive Director of MAAE; and Mark Hansen, MAAE Board President, immediately following the symposium. Dr. Humphrey will also speak on the national Alliance for Arts Education at the MAAE Board meeting at 12:35 p.m.

For more information, see attached materials or contact Elizabeth Childs, 376-1197.

CHAPTER IX

FUNDING

Fundraising comes in all shapes. This section will identify the variety of fundraising methods available to you, it will explain how to research possible funding sources, and it will give you guidelines on how to approach the various sources.

TYPES OF FUNDRAISING

When most people think of funding, they think in terms of grants. This isn't the only way to raise funds -- that is, it's not the only way to meet the costs involved in a project. There are many other ways. Some involve sharing fees with another group, while others involve negotiating a reduced fee in the first place. As you review your program, think creatively about how you can meet the costs for your program. Here are some of the methods:

IN-KIND DONATIONS

Space, materials, printing, volunteers, advertising and mailing

CASH DONATIONS

GRANTS: Government
- Foundations
- Corporate Contributions
- Contributions: Local Businesses
  - Individuals

MEMBERSHIPS

EARNED INCOME

- Ticket revenue
- Retail sales (t-shirts, cookbooks)
- Concessions
- Program ads

GRASSROOTS

Special events: benefits, festivals, bake sales, auctions, dances, telethons, tours, etc.

SPECIAL NEEDS

Capital/equipment drives, endowment drives

COOPERATIVE SPONSORSHIP (sponsoring with another local organization or another school or community)

BARTERING

NON-PROFIT/GOVERNMENT PRICE

SOURCES FOR ARTS IN EDUCATION PROJECTS

Of the various methods identified on the preceding page, we will focus in this manual on grants from government, private foundations and corporations with foundations, and with seeking funding from local sources, since these are the areas where CAPP Committees have expressed the greatest need for information. But, don't overlook the other methods -- especially cooperative sponsorship, bartering and even memberships. These are important and valuable methods, not only for reducing costs and/or raising cash, but to extend the reach of your project and to enjoin more people to your cause. Also, if you're plumb out of ideas about grassroots fundraising (auctions, bizarres, etc.), an excellent resource is the book Grassroots Fundraising by Joan Flanagan. (See the Supplement for this chapter to order this book.)

A. Types of Funding Sources

GOVERNMENT GRANTS

These are grants from tax dollars.

FOUNDATION GRANTS

Community Foundations

These foundations receive funds from individuals as well as other foundations, especially small family foundations and then distribute grants to local programs according to the donors' instructions. Examples include Rochester Area Foundation, Minneapolis Foundation and St. Paul Foundation.

Private Foundations

These are commonly established as the gift of an individual or family. Examples are the Bush Foundation, the C. K. Blandin Foundation and the Nortnwest Area Foundation

Corporate Foundations

These foundations derive their funds from a profit-making company or corporation. Examples include General Mills Foundation, Northwestern Bell Company and Hormel.

CONTRIBUTIONS

These are funds from individuals and small businesses.

B. Funding Sources for the Arts in Education

CAPP Committees can explore funding on four levels: district level, community level, state level and national level. The following section identifes examples at each level as well as indicates how you can research for more information and additional sources.

DISTRICT LEVEL

Examples: Examples at this level include:

- School budgets (check budget lines for special areas, such as gifted and talented, handicapped, technology, etc.
- PTA/PTSA Budgets
- Community Education Department

Additional Research: CAPP Committees must become knowledgeable about how the district develops its budget, and where small (or large) pockets of funds may be. In some districts, the budget is a well-kept secret so you may need to press in order to understand what each item means. You can make cross-discipline comparisons or find ways to 'save' the district money, such as pointing out that adding hours on the job to a part-time person will actually save the district dollars down the line, or locate "slush funds," such as a useful $250 to put on a first Arts Recognition Festival Week in your school. Each district will be slightly different, as will each PTA or community education. Know all you can about how money is budgeted and what the guidelines *really* say.

COMMUNITY LEVEL

Examples: Examples of funding sources at the community level include:

- Area merchants (inquire about available in-kind support such as paper, paint and lumber or services such as printing and ad space)
- Major corporations which have local branches in your community, such as Bremer Banks, Dayton's/Target and IBM
- Foundations serving your area, such as C. K. Blandin Foundation, Minneapolis Foundation, Rochester Area Foundation

Additional Research: A stroll down main street for very small towns and a walk through the yellow pages in larger ones will help you identify community businesses. However, identifying them is not enough. You must learn how well they are doing, what civic and business issues concern them at the moment and who makes contribution decisions. Conversation in the local bakery or cafe is often sufficient in smaller towns but in larger ones or for branches of large corporations, check the newspaper as well as the Corporate Report Fact Book (see Supplement), the Guide (see below), and their annual reports on giving, if they produce them.

STATE AND NATIONAL LEVELS

Examples: Examples of funding sources at the state level are:

- Government sources, including the Minnesota State Arts Board (for artists in the schools residences of five or more days), regional arts councils (for artists in the schools residencies of one to four days), the Minnesota Department of Education (including block grants and the Council on Quality Education).
- Private foundations and corporate foundations with a statewide interest, such as The Bush Foundation and Northwestern Bell.
- Service organizations which create programs, such as the Minnesota Alliance for the Arts in Education, COMPAS, and The Affiliation, which provide grants or reporting or reduced fees for programs.

Examples of funding sources at the national level are:

- Private foundations including the Rockefeller Brothers Fund Awards and the Ford Foundation.
- Government sources including the National Endowment for the Arts/Artists in Education program.

Additional Research:

Private Sources

The bible for those seeking grants from the larger foundations throughout the state is the Minnesota Council on Foundation's Guide to Minnesota's Private Foundations and Corporate Foundations 1983. This Guide contains information valuable to grantseekers about the major private and corporate foundations, including areas of interest, total funds available and range of grant amounts awarded. (See the Supplement to this chapter for a sample entry and for the address to the Minnesota Council on Foundations.)

The Foundation Directory, owned by most libraries or regional libraries is a tool to identify national sources. Libraries will also have other directories to foundations that are useful to those seeking national funding.

Government Sources

The most important organizations for arts in education programs are the Minnesota Department of Education, the Minnesota State Arts Board and the regional arts councils. The State Department may appear to be a maze, but as noted in Chapter VII, there are ways to figure it out, including reading UPDATE, a newsletter produced by MDE and by maintaining contact with the specialists in the arts areas. There are two primary funding programs, the block grant program and Council on Quality Education for school effectiveness projects. There are some funds available for curriculum development and implementation through Summer School funds. Other grant and special project programs (such as CAPP) arise intermittently. Information is included in UPDATE about such programs. (See the Supplement to this chapter for deadlines.)

For information about the State Arts Board or the regional arts councils, get on their mailing lists (see Appendix for addresses.) The grant deadlines occurring during 1984-85 for projects taking place either this year or next year are included in the Supplement to this chapter.

Service Organizations

By becoming part of the network, you will be able to keep up with grants programs of various organizations. MAAE publicizes its programs in its newsletter ARTBEAT. Get on the mailing lists for the organizations identified in Chapter VII, such as COMPAS and The Affiliation. Once you get on the mailing list chain, you're linked to more organizations than you ever thought existed. (While these programs are not technically grants, because they often feel like grants, they are listed here.)

Research is perhaps the most important word when it comes to fundraising. You must do your homework before applying, or you will waste hours of time and energy. Learn what the funding source is interested in, who makes the funding decisions, what projects this source has funded in the past and at what amounts. The resources identified above, especially the Guide, Corporate Report Fact Book, the bakery and cafe 'report' and The Foundation Directory are key and invaluable tools. Once you have gathered basic data, give the funding source a phone call and review your project to determine if the project is eligible. On the following pages are foundations open to applications from schools.

C. Notes on Specific Sources

Listed below are private and governmental sources which will receive applications from schools. As you research other sources, it is strongly advised that you call a foundation or corporation before applying to check that public (tax-supported) institutions are eligible. In our research we often found that guidelines were not always clear on this point. A phone call could save many wasted hours. Note: Some funding sources will not fund schools, but they will fund a second, objective party or umbrella organization for programs which may occur in schools.

1. Otto Bremer Foundation

The Foundation, located in St. Paul, will fund, but on a very limited basis, projects in education. These projects, for the most part need to involve the community. (For example, the Foundation would look at a request to improve performance facilities where the community used the facility as well as the school.) The Foundation is interested in those communities where there are Bremer Banks.

Note: Applicants may seek funding directly from the Bremer Bank in their communities. Guidelines vary in each community. The Foundation may match projects funded by local Bremer Banks. Bremer Banks are located in: Warren, Fisher, Crookston, Shelly, International Falls, Detroit Lakes, Breckenridge, Brandon, Alexandria, Baster, Brainerd, Rice, St. Cloud, Willmar, Watertown, South St. Paul, Inver Grove Heights, Marshall, Redwood Falls and Milroy.

For more information about Bremer Foundation, call Linda Maroni, 612/227-8036.

2. The Bush Foundation

Because of its concern that it be even-handed with applicants, the Bush Foundation is not open to funding individual schools or school districts, but it will support umbrella organizations where mulitple school districts and/or regions can be served. They have a policy of not funding curriculum development projects, but they have supported teacher training projects. They would probably look at an application from several ECSUs or from MAAE or other nonprofit organization on behalf of schools throughout the state.

Educational staff contact at Bush is Stan Shepherd and arts staff contact is Wendy Bennett. Both would probably be involved in reviewing an application for a project relating to the arts in education. Call 612/227-0891.

3. General Mills Foundation

General Mills will fund only whre they have plants. Because they have a heavily committed arts budget are able to fund new projects on a very limited basis, write a letter to inquire whether your proposal fits their guidelines. Send to James P. Shannon, Executive Director, Box 1113, Minneapolis, MN 55436.

4. Northwestern Bell Telephone Company

While their focus is on higher education, they are open to projects in elementary and secondary arts education. Because of divestiture of the company, their guidelines are changing and the new ones are not yet in final form. Call Sandra Erickson to discuss your project. They prefer funding nonprofit organizations and umbrella organizations as opposed to individual schools or individual school districts. Inquiries from schools throughout the state should be directed to the Minneapolis office. Call Sandra Erickson, 612/344-4349.

5. Northwest Area Foundation

Current guidelines do not include arts-in-education areas, but new guidelines will be reviewed by the Board of the Foundation in the Fall. Schools should request a copy of the guidelines. Write Northwest Area Foundation, West 975 First National Bank Building, St. Paul, MN 55101

6. Minneapolis Foundation

Arts-in-educaton projects are eligible, but they would have a low priority in a review meeting. Applicants must be from the Minneapolis area. Contact Pat Vomhof for further discussion, 612/339-7343.

7. H. B. Fuller Company

Applicants to the Fuller Company must be from the seven-county Metro area. H.B. Fuller is interested in broad educational goals and, in particular, projects which enhance parent participation. Projects would need to demonstrate how they work to achieve this. (Applicants are advised to not focus on the arts as the goal when describing a project but as a means.) For information, contact Karen Muller, 612/645-3401.

8. C. K. Blandin Foundation

The Blandin Foundation is interested in innovative projects in the geographic area they call "Lakes and Forests," or North and Northeastern Minnesota. They are in the midst of a long-range planning process which will result in new interest areas in the arts and humanities. Elementary and secondary schools located within the Foundation's geographic area and which are planning innovative projects should contact Kathryn Jensen later in Fall 1984 to determine if the program falls within the new interest areas.

9. Dayton Hudson Foundation

While needing to be cautious about raising hopes that cannot be met, Dayton Hudson will look at proposals from schools regarding arts in education. Schools must be located in communities where there are Dayton Hudson stores to be eligible. These include: Target Stores and Dayton's. Contact Cynthia Mayeda, 612/370-6554.

10. Land O'Lakes, Inc.

This corporation generally restricts its contributions to in-kind donations of up to $100 to schools and organizations in the Twin Cities metro area. Call 612/481-2222.

11. The Pillsbury Company

Schools are eligible, but the chances of funding are slim. The Pillsbury Company generally identifies a particular focus of interest. For instance, the latch key issue is their interest this year as well as youth leadership and volunteerism, especially during after school hours (note the relationship to latch key). If an arts program were designed for after school hours, thus falling within the Company's particular interest, it may receive a favorable review. The number is 612/330-4966.

12. Minnesota Department of Education

The Council on Quality Education has two grant programs available, Cost Effective Innovation Grants and Minnesota Improved Learning Law Grants. A two-page pre-proposal is due no later than December 21, 1984, for both programs. Check the Supplement for dates on grant-writing workshops near you. For more information, call 612/296-5072.

Block Grant applications are due March 1, 1985. Applications were sent to the superintendents April, 1984. For more information, call 612/296-6721.

Schools may apply for reimbursement of 25 percent of the costs of computer software purchased during 1984-85. The software will be evaluated by a team of five for effectiveness. Contact Harold MacDermott for more information, 612/296-2534.

As ruled by the State Legislature, schools may raise .005 of their per pupil unit just for summer inservice for teachers. These funds can be used to develop curriculum. Schools may raise this money through levies or other revenue sources and the state will provide any difference against approximately $1,450 per pupil unit. For more information about the content of a summer school program, contact Don Johanson, 612/296-4055. For more information about the levy, contact Gary arland, aids and levies officer, 612/296-4431.

Remember to consult UPDATE and the MDE Specialist in your arts program area to stay informed about new grants and special programs.

13. Minnesota State Arts Board and Regional Arts Councils

Schools may apply to their own regional arts councils for one to four days with artists and to the State Arts Board for residencies of five or more days. See the Supplement for deadlines for the State Arts Board and each regional arts council. Applicants are strongly encouraged to discuss their project with staff before applying, including reviewing a written draft of the application.

14. Minnesota Alliance for the Arts in Education

MAAE currently has grants available for Accessible Arts/Very Special Arts Festivals, which are programs in the arts for disabled students. Applications must be received at MAAE by November 1, 1984. For more information about projects for this school year, call Mary Sundet, 612/376-1197.

SHARED WISDOM AND EXPERIENCE ABOUT FUNDRAISING

Now that you have some sources identified, how do you actually fundraise? There are some practical checklists and guidelines on the following pages to aid you as you begin, but first, some advice:

1. Always, always, always begin with a clear work program.
    - o Goals: What are you going to do?
    - o Objectives: How are you going to do it?
    - o Why: What need does it meet?
    - o Budget: How much is it going to cost?

    Most groups don't need a fundraising plan -- at least not yet. They pass this first step. Don't. Sit down and plan the work first. Then develop your fundraising plan.

2. Know the business, agency or person you're approaching. For businesses, know what they do, how profitable they are, who they serve, what community service they have done in the past, what organizations they have funded. For foundations, what have they funded before? At what levels? What are their interests now?

3. Think how what you do is within the business' or person's own interest area. If you have an idea they are interested in, you have a good chance of getting funds. If it's an idea that's not within their area of interest, no matter how good your idea, you'll not get funds from them. Rethink: How is what your organization does of interest to them? Be creative. Be specific.

4. Get an appointment to talk about your request prior to submission, if possible. If not, call after you've submitted the request to answer questions or to schedule an appointment to let them know you're on top of things.

5. Get inside contacts. Who in your organization knows someone in the business you're approaching? "People give to people" is an old cliche - and a true one.

6. Keep a clear mental attitude. No one owes the arts or education anything. Approach foundations, organizations and individuals with confidence, commitment and energy about your work. Don't try to use guilt about what they should do.

7. Expect six to eight months between submitting an application and hearing a response, no matter what's written down in their guidelines.

8. There are three responses: a) no response at all, b) a declination, and 3) money.

9. If you didn't get funded, ask why you didn't. You may get no information, but on the other hand, you may get information that's useful the next time.

10. Go back. If you don't get funded the first time, try again in another 8-12 months. (Unless it's quite clear that they are not interested.)

Abondia/Portmann 1982

THE NUTS AND BOLTS OF FUNDRAISING

The question now becomes, how can you be successful in fundraising? On the following pages are some checklists to help you: Universals (questions for all types of fundraising), Business Fundraising and Private Foundation and Government Fundraising. We note that not all the questions are applicable to every funding source -- in larger communities where fundraising is generally more competitive and often anonymous, you will need to provide stronger evidence to prove your project is one of the ones worthy of funding. Nonetheless, since a sound organization is respected by people in small or large communities, all CAPP funding committees will benefit from responding to the questions.

Note: For those who would like practical tips on writing a letter to a business or in developing a complete proposal, see the Supplement to this chapter.

A. FUNDRAISING CHECKLIST: UNIVERSALS (Questions for All Sources)

Yes	No	
		1. Do you have a clear project or program plan and budget?
		2. Does your committee have a clearly written mission?
		3. Can you state your mission in one or two simple sentences? And then, can you develop it more fully - and still keep it simple and clear?
		4. Do you have a list of contributors from last year and any contributors to date for this year?
		5. Is your budget clear and understandable to someone outside your committee?
		6. Exactly how much money or materials do you need? (Clarity about what the organization wants)
		7. What do you want from this business/foundation/agency?
		8. Do you have a list of your committee members, their titles and businesses you can distribute?
		9. Statistics:
		• How many students and community people do you serve and in what way? Itemize on a sheet of paper.
		• What's your audience size? Did it increase or decrease from last year? Why?
		• How many members do you have?
		• How many volunteers work for the project or program?
		• What's the proportion of cash, earned revenue, foundation grants, corporate contributions and government grants you are projecting?
		10. Do you know the deadline for submitting a request? Follow it.
		11. Have you thanked all contributors?
		12. Persist. Persist kindly, but persist. If they don't give this year, try next year. Find a better reason why they will want to give to your program.

Abondia/Portmann/1982

B. FUNDRAISING CHECKLIST: BUSINESS SOURCES

Yes	No	
		1. Can you answer positively all the questions under UNIVERSALS?
		2. Do you know what this business does and how your project ties into it? • Do you serve a population they have a particular interest in, i.e., children, handicapped?
		• Do their employees have children that attend your school?
		• Do their employees volunteer/work in your school?
		• Do you serve people their business exploits?
		• Does their business slogan resemble yours in any way?
		3. Are they making a profit right now?
		4. Do they have any written guidelines? Annual report?
		5. What kind of community involvement do they do right now?
		6. Do you know their history with similar projects or programs?
		7. Does someone on your committee -- or someone connected in any way with your committee or school -- know someone in the business you're approaching?
		8. Is there an in-kind contribution you can request from them if they aren't willing to give you a cash contribution?

Abondia/Portmann/1982

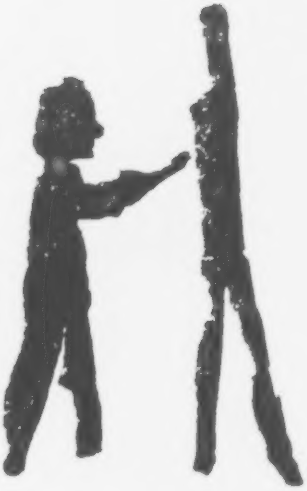
C. FUNDING CHECKLIST: PRIVATE FOUNDATION AND GOVERNMENT SOURCES

Yes	No	
		1. Can you answer positively all the questions listed in UNIVERSALS?
		2. Have your requested their guidelines? Have you received them? Follow them.
		3. Have you scheduled an appointment to talk to the staff before applying?
		4. Are you able to state clearly the reasons why you think this funding organization is interested in what you are doing enough to support it?
		5. Will they look at a draft of your proposal and give you feedback?
		6. Do they have a deadline for submitting proposals?
		7. Are you keeping the staff up-to-date on your activities, through brochures, invitations to visit, telephone calls?
		8. If you can foresee a change in the work plan of your proposal, have you discussed this with the funding organization's staff?
		9. Are you having problems complying with financial accounting requirements? If so, talk to the staff. Chances are it can be worked out in a way you can live with.

Abondia/Portmann/1982

EFFECTIVE RECORDS

The CAPP fundraising committee will need to keep track of inquiries and responses from funding sources. On the following pages are worksheets to assist you in this process. First, you will find a worksheet for an individual member's use when they make a funding inquiry. Regardless of the outcome of the inquiry, keep track of it. It could provide valuable information in the future. You will then find a form on which you can identify all fundraising efforts and their current status.



MASTER LIST FOR FUNDRAISING
1994-1995

Name/Organization	Committee Contact	Notes	Deadline	FY	Inquiry Completed	Date of Request	Date of Response	Results

FUNDRAISING CONTACT SHEET

Committee Member ______________________________

Date ______________________________

Contact ______________________________

Organization ______________________________

Phone ______________________________

Comments (Status) ____

____

____

____

____

Followup Needed? _____ Yes ______________________________________

____

____

_____ No

Other ____

____

____

Crib Notes: Issues to Discuss

- Interest area of the source plus the 'fit' of the project with this area
- Deadline(s)
- Review date
- Range of grant amounts for comparable projects
- Application requirements (board listing, budget detail . . .)

SUPPLEMENT: CHAPTER VIII

Funding

BOOKS AND MATERIALS: FUNDING

Program Planning and Proposal Writing, Norton J. Kiritz. The Grantsmanship Center, 1021 South Grand Avenue, Los Angeles, CA 90015. [$2.45] A useful and intereting reading guide to developing proposals. One of the best I've read.

The Grantsmanship Center News, [$28 for six issues/year]. A magazine to keep the grants writer and nonprofit administrator connected with trends in the funding world and some useful how-to articles, such as developing an annual report, how to hire consultants, or how the block grants are working (or not working).

Grassroots Fundraising, Joan Flanagan. Available from The Youth Project, 2437 Park Avenue, Minneapolis, MN (612/874-6607). A guide to fundraising among the grassroots - ideas for benefits, individual campaign drives, etc. A handy and useful reference tool.

Guide to Minnesota's Private Foundations and Corporate Foundations 1983, the bible of fundraisers. It is available from the Minnesota Council on Foundations, Foshay Tower, Minneapolis, MN 55402 (612/338-1989) for $14.95 (plus tax, if appropriate).

Corporate Report Fact Book is available at bookstores and libraries. Check also with your Chamber of Commerce.

Note: Both Minneapolis and St. Paul Public libraries cooperate with the Foundation Center, housing their publications about foundations and other giving institutions. For heavy-duty fundraising, visit these libraries and review the materials they have to help you direct your proposals to the most appropriate sources in the most favorable light.

HOW TO USE THE MINNESOTA COUNCIL ON FOUNDATIONS' GUIDE

Here is a sample entry from the GUIDE to foundations and how to use the information presented.

The directory lists only the executive director. Some foundations, such as Blandin, have staff who handle particular areas. Kathryn Jensen handles arts.

• C. K. BLANDIN FOUNDATION

Box 630
Grand Rapids, MN 55744
(218) 326-0523

Contact Person: Paul M. Olson, executive director

Type: Private foundation

This section indicates the areas of interest to the foundation or corporation.

Program's Purpose: To support education, arts and humanities, recreation, human services, and economic development

Program's Limits: In the Grand Rapids, MN, area projects funded "that seek to raise the quality of life without displacing the functions of local government or other civic groups"; funds not used to supplant tax dollars for services generally considered to be the responsibility of governmental units; in northeastern/north-central Minnesota, funds for projects likely to have a broad impact on the region; projects that serve only a few communities not funded unless they constitute a demonstration project with wide-ranging implications; statewide organizations and programs funded only if they offer direct or indirect benefit to residents of northeastern Minnesota

This section indicates the limitations of the foundation. It also frequently identifies philosophical concerns of the foundation that affect its decisions.

Geographic Orientation: Grand Rapids; northeastern/north-central Minnesota

Note geographic
Note geographic limits.

Fields of Activity: Media/communications; music/opera; theater/dance; arts education; technical assistance in the arts and humanities; elementary/secondary education; vocational education; higher education; adult/continuing education; public health; mental health; social sciences; advocacy; business/economic education; drug-abuse programs; economic development; environment/energy; family services; recreation; special population groups

This section lists organizations the foundation has funded in the past

Types of Organizations Funded: Museums/historical societies; theaters/dance groups; music/opera groups; public television/radio; arts councils; elementary schools; secondary schools; vocational schools; colleges; universities; educational councils; scholarship funds; special education; adult education; junior colleges; chemical dependency services; counseling services; research/study institutes; environmental agencies; United Way; multi-service centers; organizations for the elderly; organizations for the handicapped; organizations for women; organizations for drug abusers; organizations for youth; organizations for minorities; day-care centers; community centers

Kinds of funds awarded are described here.

Types of Support for Organizations: Matching grants; program development, program-related investments

Type of Support for Individuals: Scholarships

This gives you initial information to gauge your own request.

Year information is from. If the organization you are checking is a corporate foundation, check the current year through newspaper business page reports

Whenever possible, talk to someone before applying.

Always request and review these materials where available.

Sample Grants:
Itasca Development Corporation (to develop economic opportunities in Itasca County)—$430,800 (over five years)
Science Museum of Minnesota, Opportunities in Science Program—$327,000 (over three years)
College of Saint Scholastica (feasibility study for a baccalaureate program in long-term-care administration for northeastern Minnesota—$41,850

Financial Data for Year Ending December 31, 1981:
Assets: $8,385,162
Grants Paid: $4,136,956
Number of Grants: 433 scholarships; 75 grants to organizations
Largest/Smallest: $616,423/$440

Paid Professional Staff: Yes

Contact Made by: Letter of inquiry

Available by Request: Proposal guidelines; application procedures; annual report

Board Meetings: Quarterly

Applicants Notified: Within one to two weeks of decision

Trustees: James R. Oppenheimer, chairman; Lois Gildemeister; Margaret M. Matalamaki; Harold Zigmund; George Rossman; Warren Anderson; Eugene Rothstein; William G. King; C. A. Akre; Robert L. Bullard; Russ Virden; Henry Doerr; Peter Heegaard; Paul M. Olson, executive director

Indicates total dollars paid out in year under review.

Some foundations have considerable assets but give very few grants. These numbers are very useful to guide you in determining whether it is worthwhile to apply.

These names can be useful. Does anyone in your group know someone on the board?

APPROACHING LOCAL MERCHANTS AND BUSINESSES

Many local businesses contribute significantly to schools and the arts. Approach them for cash as well as in-kind contributions. This often takes just a visit by the right person. Strategize as you do in advocacy (remember, fundraising is just a different kind of marketing and promotion). Who is the most likely person to persuade this merchant to contribute? Remember, as noted on p.132, people give to people.

If you live in a community where a personal visit is not a reasonable option, then write a letter. Guidelines are listed below to help you. These are also useful guidelines to keep in mind when you pay a personal call.

Business Contribution Request Letter

Some businesses have written guidelines. If they do, use them. Here's an outline for those that don't. Remember, write in a lively, active style. Make your work interesting to the reader. Keep the letter at one to two pages.

1. Brief background on your school/project/program in the arts

   Establish your credibility by noting what you've done. Identify your success in past events: use statistics, a brief quote from a student, parent or audience member, or cite an award students or the school has received.

2. Outline your proposed activity

   What are you doing? (Goals)
   How are you doing it? (Objectives)
   Why are you doing it? (What is the need?)
   What are the credentials of those people who are carrying it out?

3. Identify other sources of support for your project

   Businesses prefer to join other businesses. They don't like to be alone. List contributors from projects completed last year. Be certain to cite those who are identified as community leaders.

4. State the amount of your request

   Identify how much you want out of the total project costs.

5. Identify who to contact for further information

   Give the name and telephone number of someone who can be reached during the day. Remember that, if they have to call back more than once, they may not call back.

6. Have a board member sign the letter.

Even if you have a staff person hired to fundraise, your letters to businesses should also be signed by a member of the board -- either the board chair or the chair of the fundraising committee or the principal . This lends both accountability and prestige to your request, qualities that are important to busineses.

7. Attach requested documents

Some businesses want a list of your board members (always a good idea anyway) and a copy of the IRS nonprofit ruling, if you're co-sponsoring with a nonprofit organization. Check written guidelines or call and ask for other required materials.

8. Other attachments

Add one or two of your best looking brochures and any other significant material, such as a copy of your work program or a review of your past shows or exhibits. But remember, the other person's time is limited. Make it easy to fund you by not overloading them with information and materials they aren't going to read.

9. Make a follow-up phone call

For best results, the call should be made by someone the business knows and respects, who can "put in a good word" for the project. While risking repetition, we'll say it again: people give to people.

If no one is familiar with the business, make a follow-up phone call to answer any questions and to let them know there are live people behind the project. It may take you two to three requests before you receive funding from a business to whom you're a stranger, so try again next year if you don't get funds this year.

10. Track the request

Keep a record of all your request (contact person, organization, date submitted, nature of the request and how much you requested). Indicate if any follow up is needed and when. (See page   for a sample record sheet).

Abondia/Portmann/1982

HOW TO ORGANIZE A PROPOSAL

Some corporations and foundations provide their own guidelines to developing a proposal. If they do, follow their order. However, many others leave the organization of a proposal up to you.

There are many good books and manuals on developing proposals. An excellent one is available from the Grantsmanship Center, Program Planning and Proposal Writing by Norton J. Kiritz (see Books & Materials to purchase). The following is adapted from the outline they suggest.

1. Read the brochures from the agency or foundation that describe their funding program. Identify what their interests are. Examine their language. Keep in mind their key concepts and phrases.

2. The Proposal

    a. Cover Letter

    This is the last item you write. Your cover letter needs to state what your project is (in one sentence or even a phrase), how much you're requesting and the total project cost. You may also re-cap the project, even if you have a summary enclosed. Your cover letter may also include a more personal statement of pride, especially if you're not directly connected with the final product. (You're not the star, director or the coordinator, but you stand more outside and are able to note the progress over the past year or the excitement and results the project is generating or will generate.

    b. Project Summary

    This is written after the rest of the proposal is written. Briefly restate the qualifications of your school/committee and summarize the proposal. This should be no more than three-quarters of a page in length.

    c. Introduction

    Establish the credibility of your school, how long you've been working in the project area, research or experience (statistics, awards, comments from participants working in ths area).

    d. Problem Statement

    What is the problem you are going to be addressing? Is this a problem faced by others? Can they use the results? What do you see as the solutions? Have you used some of their language to identify the problem?

    e. Goals and Objectives

    These must be stated clearly and they must be measurable. What are you going to do to address the problem and how are you doing to do it? (The Grantsmanship Center breaks this into two sections which they call Objectives & Methods. The terms you use are up to you and whether you separate goals from objectives into two sections. Either way works. The important point is to be clear and specific and to have a work program that addresses the problem.)

f. Evaluation

What are the results you are looking for and how will you evaluate whether you've reached them or not? Be realistic. Have you identified the kinds of results the funding source is interested in? (See #1)

g. Personnel

Who are the key people involved in the project? What are their credentials that indicate they will be able to complete the project successfully?

h. Funding

What are other sources of funds for this project? Where will future funds for the project come from? Be Specific. Don't be pie in the sky or so general that anyone could make the statement. Be thoughtful and show good planning.

i. Budget

Develop a project or organizational budget that is clear to people outside the project/school. (See the following pages for sample items in a budget.)

3. You may want to include attachments that support your proposal, such as a detailed workplan or brochures of past work. Make these easy to read and be sure these are clearly supplemental to your application (otherwise they should be a part of the proposal itself). Number them clearly to correspond with the citation in your proposal.

4. Review the guidelines or brochures sent to you. Have you addressed all the issues of importance to the funding agency?

5. Here are some pointers about writing your proposal:

   a. Consult with the staff of the funding source about your proposal prior to writing, if they are willing.
   b. Use simple, clear language.
   c. Don't ramble. Keep your paragraphs brief and to the point.
   d. Use figures and statistics to document what you say. For example, by what percentage have community audiences increased? Student skills improved (and by what measure)?
   e. Use quotes from audience members and participants to document what you say. This is particularly useful in the introduction.
   f. Don't promise more than you can deliver, either in your work program or in the results you plan to achieve.
   g. Leave lots of white space so it's easy to read. Two-inch margins on the left, top and bottom and 1½ on the right is a guideline.

h. Make positive statements, even of your limitations. Don't say, "While we don't do x, we do y." Just say, "We do y for the following reasons."

i. Once you've identified what the funding source wants to know and you have brainstormed what you're going to request, outline the number of pages for each section of the proposal. This will help you to pare down your own writing and to be succinct yet as thorough as you need to be.

j. Reread your proposal. Have someone unfamiliar with your project also read it to be certain it is clear and you haven't used jargon only you or your organization knows.

k. Keep two copies of the proposal, one that can circulate and one that stays in your main files.

BUDGETS

Here's is one way to organize a proposal budget.

Expenses

PERSONNEL

Salaried (Teacher release time)
Fringe
Consultants + Artists

PRODUCTION COSTS

Costumes, sets, lighting equipment, performance space rental, travel fees (guest artists), exhibit development costs, make-up, sound equipment, royalties, building materials (lumber, paint)

MARKETING AND PROMOTION COSTS

Brochures, flyers, posters, paid advertising, stationery, promotion (printing, design), photography, programs, tickets

FUNDRAISING COSTS

Brochures, copying costs, benefit costs

GENERAL AND ADMINISTRATION COSTS

Space
Insurance
Telephone
Utilities
Supplies (office)
Committee expenses
General travel
Parking
Postage
Miscellaneous printing and duplicating
Building maintenance
Bookkeeping fees

OTHER

Capital expenses (equipment over $200)

TOTAL

Income

CASH CONTRIBUTIONS

- Individual
- Corporate

GRANTS

- Government
- Private Foundation

EARNED INCOME

- Tickets
- Class fees
- Concessions
- Retail sales (t-shirts, bumper stickers, souvenirs)
- Advertising

IN-KIND CONTRIBUTIONS

- People
- Materials
- Printing

TOTAL

Appendix

COMPREHENSIVE ARTS PLANNING PROGRAM
Steering Committee

Mark Youngstrom, Specialist [612/296-4077]
Communications Education
MN Department of Education
653 Captol Square Building
550 Cedar Street
St. Paul, MN 55101

George Hanson, Specialist [612/296-6943]
Physical Education
MN Department of Education
661 Capitol Square Building
550 Cedar Street
St. Paul, MN 55101

Margaret Hasse (612/624-4122)
Executive Director
MN Alliance for Arts in Education
P.O. Box 13039
Minneapolis, MN 55414

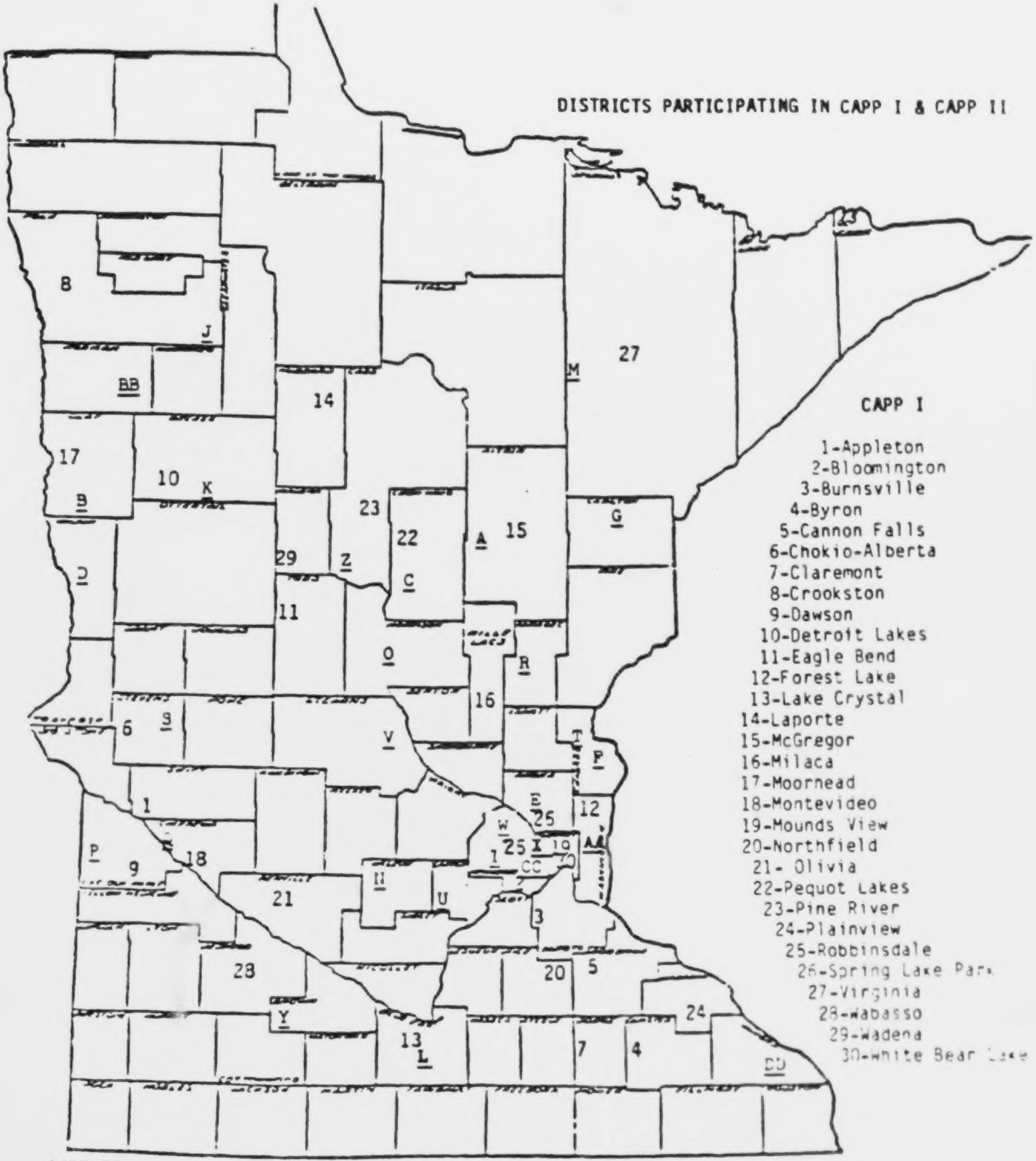
Mary Honetschlager, Specialist (chairperson) [612/296-4074]
Art Education
MN Department of Education
648 Capitol Square Building
550 Cedar Street
St. Paul, MN 55101

Susan Vaughan, Specialist [612/296-4075]
Music Education
MN Department of Education
645 Capitol Square Building
550 Cedar Street
St. Paul, MN 55101

Mary Sundet, CAPP Coordinator (612/297-1927) or (612/624-1303)
c/o 648 Capitol Square Building
550 Cedar Street
St. Paul, MN 55101

Martha Frommelt, Program Associate [612/297-2603]
Arts in Education
MN State Arts Board
432 Summit Avenue
St. Paul, MN 55102

DISTRICTS PARTICIPATING IN CAPP I & CAPP II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CAPP I

1-Appleton
2-Bloomington
3-Burnsville
4-Byron
5-Cannon Falls
6-Chokio-Alberta
7-Claremont
8-Crookston
9-Dawson
10-Detroit Lakes
11-Eagle Bend
12-Forest Lake
13-Lake Crystal
14-Laporte
15-McGregor
16-Milaca
17-Moorhead
18-Montevideo
19-Mounds View
20-Northfield
21- Olivia
22-Pequot Lakes
23-Pine River
24-Plainview
25-Robbinsdale
26-Spring Lake Park
27-Virginia
28-Wabasso
29-Wadena
30-White Bear Lake

CAPP II

A-Aitkin
B-Barnesville
C-Brainerd
D-Breckenridge
E-Centennial
F-Chisago Lakes
G-Cloquet
I-Eden Prairie
J-Fosston
K-Frazee
L-Garden Cty
M-Hibbing
N-Hutchinson
O-Little Fls
P-Marietta
Q-Milan
R-Mora
S-Morris
T-N. Branch
U-Norwood/Y.A.
V-St. Cloud
W-St. Louis Pk
X-St. Paul
Y-Springfield
Z-Staples
AA- Stillwater
BB-Twin Valley
CC-W. St. Paul
DD-Winona

REGIONAL ARTS COUNCIL STAFF

REGION 1
Mary Jo Crystal
NW Regional Development Comm.
425 Woodland
Crookston, MN 56716
218/281-1396

REGION 2
Eileen Stankavich
Region Two Arts & Humanities Council
Bemidji Community Arts Center
426 Bemidji Avenue
Bemidji, MN 56601
218/751-5447

REGION 3
Eleanor Hovda
Arrowhead Regional Arts Council
217 Old Main Building
2215 East 5th Street
Duluth, MN 55812
218/724-3610

REGION 4
Sonja Peterson
West Central Regional Arts Council
P.O. Box 661, City Hall
112 W. Washington Avenue
Fergus Falls, MN 56537
218/739-4617

REGION 5
Virginia MacArthur
Region Five Regional Dev. Comm.
611 Iowa Avenue
Staples, MN 56479
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REGIONS 6E, 6W, 8
Jerry Schaefer
SW MN Arts & Humanities Council
(SMAHC)
P.O. Box 1193
Marshall, MN 56258
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toll-free 800/622-5284

REGION 7E
Phil Schroeder
East Central Regional Dev. Comm.
119 South Lake Street
Mora, MN 55051
612/679-4065

REGION 7W
Greg Reigstad
Central Minnesota Arts Council
P.O. Box 1442
St. Cloud, MN 56301
612/253-9517

REGION 9
Marliss Johnston
Region Nine Regional Dev. Comm.
410 South Fifth St., Box 3367
Mankato, MN 56001
507/387-5643
toll-free 800/722-9389

REGION 10
Pat Beaver
Southeastern MN Arts Council
1312½ Seventh St., N.W.
Suite 207
Rochester, MN 55901
507/281-4848

REGION 11
Neal Cuthbert
Metropolitan Arts Council
300 Metro Square Building
Seventh & Robert
St. Paul, MN 55101
612/291-6571

MISCELLANEOUS MINNESOTA

Minnesota Curriculum Services Center
Houses state and district curriculum publications.

3554 White Bear Avenue
White Bear Lake, MN 55110

Affiliated State Arts Agencies of the Upper Midwest
A nonprofit regional arts organization based in Minneapolis, serving Iowa, Minnesota, North Dakota, South Dakota and Wisconsin.

430 Oak Grove Suite 407 [612/871-6392]
Minneapolis, MN 55403

Center for Local Arts Development
A service organization to assist communities to develop programs in the arts.

Continuing Education in the Arts [612/373-4947]
320 Wesbrook Hall
University of Minnesota
Minneapolis, MN 55455

Arts Information and Resource Center
Minneapolis Institute of Arts [612/370-3131]
2400 Third Avenue South
Minneapolis, MN 55404

COMPAS [612/292-3249]
Landmark Center
75 West Fifth
St. Paul, MN

Film in the Cities [612/646-6104]
2388 University Avenue
St. Paul, MN 55114

The Loft [612/827-3756]
2301 Franklin Avenue
Minneapolis, MN 55406

Minnesota Composers Forum [612/228-1407]
289 East Fifth Street
St. Paul, MN 55101

Minnesota Independent Choreographers Alliance [612/340-1900]
Hennepin Center for the Arts
528 Hennepin Avenue
Minneapolis, MN 55403

The Playwrights Center [612/332-7481]
2301 Franklin Avenue
Minneapolis, MN 55406

LINKING UP . . . . NATIONAL RESOURCES

A. FREQUENTLY USED ORGANIZATIONS

Alliance for Arts Education

A joint project of the J.F.K Center for the Performing Arts and the U.S. Office of Education. It assists state and local AAE organizations by providing a conduit for information and a forum for cooperation. MAAE is the state organization. For further information on the AAE, including copies of its free newsletter, Interchange, contact:

John F. Kennedy Center
Washington, D.C. 20566
202/872-0465

Arts, Education and Americans, Inc.

A national arts in education advocacy group, formed in 1977. Its services include public awareness campaigns, consumer information service, the AEA newsletter, a speaker referral service, informal consultation and serial monographs that address pertinent arts in education issues and topics. For further information about the AEA, contact:

Executive Director
10 Rockefeller Plaza
New York, NY 10020

Arts Recognition and Talent Search (ARTS)

Offered by the Educational Testing Service (ETS) in Princeton, New Jersey. This program is the first step in the National Art Awards plan and will provide a number of services and a broad range of awards including stipends, work/study opportunities, scholarships and cash awards to applicants either high school senior of any age or 17 or 18 years of age as of December 1, 1980.

P.O. Box 1876
Princeton, NJ 08541

National Endowment for the Arts's AIE

The National Artists in the Schools program is now called the National Artists in Education program. It provides monies for artists to work in educational settings. For more information about the program in the state, contact the Minnesota State Arts Board.

B. OTHER NATIONAL ORGANIZATIONS AND CONTACTS

American Association of Museums, AVISO, 1055 Thomas Jefferson St., N.W. Washington, D.C. 20007, 202/338-5300

American Dance Guild, ADG Newsletter, 1133 Broadway Room 1427, New York, NY 10010, 212/691-7773

American Dance Therapy Association, Suite 216-A, 100 Century Plaza,
Columbia, MD, 301/997-4040

American Federation of Musicians, 1500 Broadway, New York, NY 10017,
212/869-0330

American Film Institute, JFK Center, Washington, D.C. 20566, 202/828-4080

American Theatre Association, 1000 Vermont Avenue, N.W., Washington, D.C.
202/628-4634

A Preliminary Exploration of Occupations in the Arts and Humanities, Project
Director, Technical Education Research Center, 44 Brattle St.,
Cambridge, MA 02138

Arts and Humanities, United States Office of Education, 400 Maryland Avenue,
Washington, D.C. 20202

Association of Dance Companies, 162 W. 56th St., New York, NY 10019,
212/265-6704

Association of College, University and Community Arts Administrators,
ACUCAA, P.O. Box 2137, Madison, WI 53710, 608/262-0004

Association of Independent Video and Filmmakers/Foundation for Independent
Video and Film, 625 Broadway, New York, NY 10012, 212/473-3400

Center for Arts Information, 625 Broadway, New York, NY 10012, 212/667-7548

Central Opera Service, Lincoln Center for the Performing Arts, New York, NY
10023, 212/225-4814

Music Educators National Conference, 1902 Association Drive, Reston, VA
22091, 703/860-8000

National Assembly of Community Arts Agencies, NACAA, Suite 725A,
Washington, D.C. 20006, 202/293-6818

National Committee, Arts for the Handicapped, 1701 K St, Suite 905,
Washington, D.C. 20006, 202/223-8007

National Dance Association, American Alliance for Health, Physical Education
and Dance, 1900 Asociation Drive, Reston, VA 22091, 703/476-3400

National Guild of Community Schools for the Arts, 175 Fifth Avenue,
Suite 516, New York, NY 10010, 212/673-0890

Poets and Writers, 201 W. 54 St., New York, NY 10019, 212/757-1766

Theatre Communications Group, 355 Lexington Avenue, New York, NY 10017

[List was compiled by CEMREL, a non-for-profit educational laboratory. Curriculum materials and lesson plans in the arts are available at cost. CEMREL, Inc., Publications Division, 3120 59th Street, St. Louis, MO 63139]

PARTNERS IN ARTS EDUCATION

AN ADVOCACY APPROACH

March 8-11, 1984

Suggested Resources

Alliance for Arts Education. Arts Education Advocacy. Reston, VA: National Art Education Association, 1976.
Contains proceedings, findings and recommendations of a series of seminars conducted with arts educators and five leading educational associations.

The Arts Education and Americans Panel. Coming To Our Senses: The Significance of the Arts for American Education. New York: McGraw-Hill, 1977.
Still the standard reference -- a must for every library and invaluable for serious research in the field. Available from the Arts, Education and Americans, John F. Kennedy Center for the Performing Arts, Washington, DC 20566.

Eddy, Junius. The Case for the Arts in Schools. Washington, DC: The Arts, Education and Americans, 1981.
Dissects, distills and restates some of the familiar educational goals and objectives for the arts in an attempt to clarify the principal rationales for arts in the schools.

Eddy, Junius. The Upsidedown Curriculum. Washington, DC: The Arts, Education and Americans, 1981.
An updated version of the 1970 article on the arts in general education which originally appeared in Cultural Affairs.

Eddy, Junius. Your School District and the Arts: A Self-Assessment. Washington, DC: The Arts, Education and Americans, 1980.
Uses a question-and-answer format to help arts advocates apprise the health [illegible] arts in education in their own school system.

Eisner, Elliot W. Cognition and Curriculum: A Basis for Deciding What To Teach.
This book makes a strong case for expanding educational efforts beyond those espoused by the back-to-basics movement to include the role the arts could and should play in each person's education.

Fowler, Charles B., ed. Arts in Education/Education in Arts: Entering The Dialogue of the '80's. Washington, DC: National Endowment for the Arts, 1984 (forthcoming).
An analysis of the implications for the arts of six major, recent educational studies and reports; includes a compendium of excerpted quotes from diverse sources that provide a rationale for the arts addressing major issues facing arts education today.

Gardner, Howard. Frames of Mind: The Theory of Multiple Intelligence. New York: Basic Books, 1983.
The author attempts to integrate diverse approaches to intellectual activity by evidencing seven types of intelligence, with attention given to artistic creativity.

Harris, Louis. Americans and the Arts III: 1980 Survey. New York: American Council for the Arts, 1981.
Pollster Louis Harris provides a revealing look at current public attitudes about the arts and changes over the last decade. Highlights of this study are also available from ACA.

Hatfield, Thomas A. An Art Teacher in Every School? A Political Leadership Resource for Art Educators. Columbia, SC: Whitehall Publishers, 1983.
A look at how schools and school systems are organized, how administrators function, and where art programs and major education goals interface.

Hausman, Jerome J. Arts and the Schools. New York: McGraw-Hill, 1980.
Essays by John Goodlad, Howard Gardner, Junius Eddy, Bennett Reimer and others discuss various aspects of planning, developing and sustaining arts education programs. Also contains an extensive annotated bibliography.

Lacey, Richard. Local School Boards and the Arts: A Call for Leadership. Washington, DC: The Arts, Education and Americans, 1980.
Designed to help school board members exert leadership that will enable the arts to flourish in the schools.

A New Wind Blowing: Arts in Education in Oklahoma Schools. Oklahoma City: Oklahoma State Department of Education, 1982.
The Arts in Education Program of Oklahoma is presented in a series of articles by national consultants, principals, teachers and others involved with the school demonstration centers. Strategies for implementation of a comprehensive arts education program are presented.

PTA Today, Vol. 7, No. 6 (March 1982).
The entire issue is devoted to the cultural arts. Among the diverse issues covered are arts in rural places, the artists-in-education program of the National Endowment for the Arts, arts with disabled children, and an article by the PTA President entitled, "Why PTA is Committed to the Arts." Available from the National PTA, 700 N. Rush Street, Chicago, IL 60611-2571.

Porter, Robert, ed. Arts Advocacy: A Citizen Action Manual. New York: American Council for the Arts, 1980.
This resource monograph on arts advocacy presents commentary, practical tips and case studies of selected advocacy campaigns.

Remer, Jane. Changing Schools Through the Arts. New York: McGraw-Hill, 1982.
The author presents a convincing case for the role of the visual arts, music, dance, drama, architecture and aesthetics in the education of all children as well as pragmatic insights into the means to see that the arts are included in education.

MINNESOTA DEPARTMENT OF EDUCATION
ELEMENTARY-SECONDARY EDUCATION SECTION
PUBLICATIONS CURRENTLY IN PRINT
MARCH, 1983

	SOME ESSENTIAL LEARNER OUTCOMES	Bulletin #
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2.	SELOs for Chemical Health and Responsibility. 1980. -Pre-Post Instructional Assessment Items -Activities correlated with the SELOs	#59
3.	Early Childhood Education: Learner Outcomes and Interaction Suggestions. 1978	#58
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5.	SELO Extensions for the Gifted and Talented. 1978	#54
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8.	SELOs for Educational Media. 1980	#55
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10.	SELOs in Music Education. 1982 (Replaces 1977 version)	#45
11.	SELOs for Physical Education. 1982 (Replaces 1978 version)	#48
12.	SELOs in Reading. 1981 (Replaces 1977 version)	#53
13.	Minnesota Essential Learner Outcomes in Science. 1977 (To be revised in 1983).	#42
14.	SELOs in Sexual Health and Responsibility. 1980	#60
15.	SELOs in Social Studies. 1983 (Replaces 1977 version).	#43
16.	SELOs in Art. 1980.	#
17.	SELOs in Nutrition (Projected in 1984).	#
18.	SELOs in Traffic Safety (Available in 1984)	#

SUPPLEMENTARY MATERIALS

* Available in limited quantity only, by special request.

+ Available from State Documents

ART

An Annotated Bibliography for Art. 1976
Minnesota Plan for Arts in Education. 1977
Guidelines for Art Curriculum Development (An Overview K-12). 1982
Guidelines for Art Curriculum Development (Elementary). 1982

(See also Music)

COMMUNICATIONS

+ Language and Communication: A Resource Book (K-12). 1975 (#40)
Communications in Energy (Upper Elementary-Junior High)

ELEMENTARY AND EARLY CHILDHOOD

Early Admissions to Kindergarten: Practices of School Districts 1972-73. 1973
Programming Survey (1974) of Minnesota Kindergarten Teachers on Full Day, Alternate Day Kindergarten. 1976
Comments from Kindergarten Teachers (on above). 1979
Kindergarten Schedules: 1971-1982
Full Day Alternate Day Kindergarten: A Report on Research. 1980
Recommended Time Allocations for Elementary School Subjects. 1980
Minnesota Energy Activities for Elementary Students. (Seven Packets: Age levels 4-13). 1980
Punishment: An Educational Perspective by Lanny E. Moreau. 1980
A Summary of Selected K-12 Programs Required by Minnesota Statutes and State Board of Education Rules. 1980

ENVIRONMENTAL EDUCATION

Developing School Sites. 1973
* EE/Driver Education: Environmental Transportation Activities. 1976
A Center Slice of the Shell: A Guide to Secondary Environmental Education Curricula Material. 1976
Managing Natural Resources. 1977
Energy, Environmental and Outdoor Education Activities. 1981

GIFTED

Resource Information About Gifted Children. 1980
Language Arts Explorations (K-6). 1975
"The Vikings" Curriculum Unit. 1980
Procedures for Designing a Program for Gifted and Talented Students. (N.D.)

Gifted Continued

Directions for Use of the Worksheet for Selecting Students for Gifted Programs. 1980
167 Programs for the Gifted and Talented. 1980
Handbook for Teachers and Coordinators of the Gifted and Talented. 1982
Cluster Programs for Elementary Students
Nutrition Lessons for Gifted Students (Grades 2-8). 1982
Handbook - Albert Schweitzer Program for the Gifted and Talented. 1982
Underachieving Gifted Students. 1981
Independent Study Program. 1982

HEALTH, PHYSICAL EDUCATION AND SAFETY EDUCATION

School Health Guide for Use in Minnesota Schools (7th Revised Edition). 1979
+ Resource Unit on Health and Safety Education. 1977 (#50)
Death Education: Guidelines for Grades K-12. 1978 (#56)
Guidelines for Family Life and Sex Education (K-12). 1970 (#32)
The Role of the School in Responding to Chemical Health Issues and Problems. (Revised) 1980
* Basic Essentials for Adequate Physical Education Programs (Addenda to Curriculum Bulletins #11, 29, 48). 1980
* Safety: Preparation, Promotion and Practice in Minnesota Schools. 1980
* Bicycle Safety: A Community Planning Kit. 1979
Proposed Guidelines for Driver Education

(See also Mathematics)

MATHEMATICS

Curriculum Guide Supplement in Geometry (Addendum to Bulletin #30). 1974
+ Mathematics Instruction Guide (K-12). 1970 (#30)
* Fractions in the Mathematics Curriculum. 1976
* Minnesota Road Map Studies. 1977
Think Metric: A Parent's Guide to Metric (N.D.)
Safe Driving and Energy Conservation Through Mathematics
Teaching and Learning Percent

MEDIA

Tapes for Teaching: Catalog of Pre-recorded Audio-tape Programs for the Schools of Minnesota. 1977 Supplement (79-81)

MODERN AND CLASSICAL LANGUAGES

* The Language Laboratory. 1966
* Criteria for Evaluating Foreign Study Programs (Secondary). 1967
* Foreign Language in Elementary Schools: A Policy Statement. 1969

Modern and Classical Languages Continued

* The Foreign Language Suite: Educational Specifications. 1967
* Foreign Language Facilities Workbook. 1970
The Extended Foreign Language Sequence--With Emphasis on New Courses for Levels IV and V. 1971
* What About Foreign Languages? 1968
Foreign Language for Careers Involving Work with Foreign Visitors (For French Classes). 1975
A Sourcebook for Elementary and Middle School Language Programs. 1982
Career Related Foreign Language Unit: Senior High (French). 1977
(Obtainable from Pupil Personnel Services, 612-296-4080)

Class Materials

French
L'humanite' n'en sortira pas...vivante (Ecology Resource Materials). 1972
Un nouveau jour (Cultural Understandings: Human Relations Units for French Classes). 1974
Les gosses a l'aeroport (Career Packet for Middle Schools). 1975
Allons au zoo! (Wildlife Resource Packet). 1979
Energie (In preparation)

German
Umweltverschmutzung (Ecology Resource Materials). 1972
Sind Sie fit? (Calisthenics: A Resource Packet for Upper Level German). 1972
Cultural Understandings: Human Relations Units for German Classes. 1974
Die Kinder auf dem Flugplatz (Career Packet for Middle Schools). 1975
Besuchen wir den Zoo! (Wildlife Resource Packet). 1979
Energie (In preparation)
Minnesota AATG Resources Directory. 1982

Ojibwe (Obtainable from Indian Education, 612-296-6458)
Ojibwe Language: A Course for Elementary Schools. 1974
Visual Aids for Ojibwe Language Elementary

Latin
Visitario ad bestiarium (Wildlife Resource Packet). (In preparation)

Russian
Resource Materials for Wildlife Studies in Russian Classes (In preparation)

Spanish
Cultural Understandings: Human Relations Units for Spanish Classes. 1976 (Revised, 1978)
* Films for Teaching and Learning Spanish. 1971
Los chicos en el aeropuerto (Career Packet for Middle Schools). 1975
iVamos al zoologico! (Wildlife Resource Packet). 1979
Energia (In preparation)

MUSIC

* Music and Careers: Career Development Curriculum for Music Teachers. (N.D.)

Music Continued

Music Curriculum Bibliography: Levels I-VIII. 1974
Guidelines for District Curriculum Development in Music Education. 1975
Music Guidelines and Materials for Students with Special Needs. 1976
Music for Students with Special Needs. 1981
China and the Child: Symposium for Secondary School Artists. Brochure and slide-tape presentation. 1979
Minnesota Educational Assessment Program: Music, Grades 4/8/11. 1981
String Education Consulting Services. Test package plus tape score sheet plus flyer. (N.D.)
Minnesota Music Education Survey Results - Full and Abstract Reports. 1980
Microcomputer Flyer. (N.D.)
Microcomputer Scoring Sheets
Music Assessment Report. Spring, 1982
Arts in Minnesota Schools. 1983
Minnesota Music Education Survey Results. 1982
Sounds of Worship, Songs of Praise (Music in the Practice of Six Religions). 1983

(See also Art)

READING

A Survey of Quality Secondary Reading Programs as Reported in Grades 7 & 8. 1982
Minnesota Secondary Reading Inventories: Grades 7-9 and 10-12. 1981

SCIENCE

Energy Activities for Junior High Science. 1977
Heatloss. 1979 (MECC) for Apple
Safety Guidelines for High School Chemistry. 1979
Energy Primer: Basic Facts about the Nature and Use of Energy in Science for Elementary Teachers
Minnesota Portfolio of Energy Activities for Secondary Students. 1981

SOCIAL STUDIES

Energy Activities for Junior High School Social Studies. 1977
Minnesota State Board of Education's Curriculum Development Task Force Report on Contemporary World Studies. 1980
Personal, Family and Community Economics: Curriculum Development Task Force Recommendations to the Minnesota Board of Education. 1980
Minnesota and Energy. 1962
Religiously Sensitive Customs, Practices and Policies. 1981

HUMANITIES AND HUMAN RELATIONS

* Articulating the Ineffable: Approaches to the Teaching of Humanities. 1979

Humanities and Human Relations

* Heritage for Tomorrow: Humanities Interdisciplinary Units (Art/Music - 4 Units, "Great Ideas" - 5 Units, Literature/History - 9 Units, Philosophy/Psychology - 5 Units, Special Education/Area Studies - 5 Units, Sample Year-Long Curriculum.)

ESES PUBLICATIONS

* ESES Position Paper on Educational Beliefs, Educational Goals for Learners. 1978
Minnesota Analysis of Beliefs in Education. 1979
ESES Brochure: Who We Are, What We Do (Revised Annually).
Some Essential Learner Outcomes (SELOs) Brochure. 1982

COMPUTERS

The Use of a Computer to Help Teach the School Curriculum. 1982

These publications are available from the subject specialist or from Gilbert Valdez, 684 Capitol Square Building, 550 Cedar Street, St. Paul, MN 55101.

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_____ 4. "Beethoven's Fifth Symphony" by Ron Ronning (Burnsville)

GREAT IDEAS

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_____ 6. "The American West: When Two Cultures Meet" by Thomas J. Flemming (Alexandria)

_____ 7. "Humanities I (American Studies) Syllabus" by Paul Goodnature (Albert Lea)

SAMPLE YEAR-LONG CURRICULUM

_____ 1. "A Sample Year Long Course" by Claire Van Zant (Rochester)

LIFE OF THE MIND

_____ 1. "Supplemental Unit of Kenneth Clark's Civilization Series" by Marianne Antonich (Minneapolis)

_____ 2. "Study of Fairy Tales" by Mary Jane Steinhagen (Minneapolis)

_____ 3. "Frontiers: The History and the Culture of American on Her Different Frontiers" by Gene Mechelke (Morris)

_____ 4. "What is the Heroic Life?" by Jean Vinton (Wayzata)

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